

Vogue

ADVANCE
TRADE
EDITION

See section opposite page 82



SOUTHERN FASHIONS
AND WINTER RESORTS

JANUARY · 1 · 1932

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JANUARY 1, 1932

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McCUTCHEON'S are the fussiest people in town about fabrics. And McCutcheon's are mad about the Bouras. * * * The Bouras are rough . . . as sporting textures must be, if they want to be 1932. All three are cool, light, hard-to-crush weaves of Du Pont Rayon and cotton. Order any one by the yard to cut your own sweet way. Or buy Du Boura in these three correct frocks for active sports.

• • •
RIGHT DRESS is a junior with smart stitched details. Sizes 13-15-17 in pink, blue, maize or green. . . . \$16.75

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LEFT DRESS boasts slimming pleats front and back. Sizes 14-20 in blue, white, green or eggshell. . . . \$16.75

ALL DRESSES have metal buttons and buckles . . . amusingly fashioned ones!

All the BOURAS by the yard come in peach, orange, brown, eggshell, green, light blue, bright blue, maize or white.

BOURA BASQUE (above) looks embroidered in a lattice motif . . . \$1.25 a yard.

DU BOURA (center) is roughish, yet light and cool. \$1.25 a yard.

KORA BOURA (below) is that awfully new corrugated crepe. . . . \$1.25 a yard.

Mail orders for these Fabrics and Frocks to

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Fifth Avenue at 49th Street, New York City

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RAYON
REG. U. S. PAT. OFF.

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WHAT a pleasant feeling to find that your new shoes are so smart that everyone admires them, so comfortable that your feet never become tired. Here at Bonwit Teller we take the smartest shoe fashions which arise in Paris, and have them produced on our own comfort-famous lasts. Above are three of our latest shoes for people going South. *At right*, a new spectator sports model of soft white

buck trimmed with brown calf . . . 1400. *Center*, a distinctive sandal oxford that comes in summery pastel shades, and costs 1250. *Left*, a wonderfully trim dress sandal for moonlight dances on the tropical terrace . . . 1550. And for every important town occasion this winter, we've dozens and dozens of interesting shoes that will make your feet look smarter and feel happier than ever before.

BONWIT TELLER
FIFTH AVENUE AT 56th STREET.

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PARIS · LONDON
NEW YORK

Much ado about practically nothing

THERE'S shockingly little to a bathing suit this year. But what there is — better be good. For the French maillot, backless and brief, and able to swim . . . a single brush-stroke of solid color . . . is the big success of 1932 • So if you're really going to have a good time at Palm Beach this year, you've practically got to be a fish. (That is, if Palm Beach turns out to be anything like Toulon and Saint Tropez . . . and it almost always does.) You'll live in the water, and while you may *have* other clothes than swimming suits and pyjamas you'll probably never have them on • Pyjamas, marvelous to tell, are different from last year's. There's no nonsense about them. They're very mannish. They could go to work and earn their living if they had to. Belt loops, pleats, and straight legs with cuffs at the bottom: That's Patou's story. D'Ahetze's have patch pockets and lots of buttons. With both of them, wear gay little polo shirts, or workmanlike sweaters. And if your soul rebels for just a *little* femininity, tie a scarf about your waist, and do your hair up in a matching bandana • But above all, be comfortable. For if you're comfortable you'll be smart. That was the creed of the Riviera last summer, and that's the creed of our southern collection. The Bradley Knitting Company, Delavan, Wisconsin. *Slip into a Bradley and out-of-doors.*



Cissie R



" . . . bathing suits, I found, are all one color, with white the newest note. And the hand-knit look is more essential than ever.

• CISSIE is perfectly mad about her Patou slacks. She has them in white, and wears them with a light-weight jersey polo shirt in a very positive shade. She has six different ones, and appears in a new color scheme every morning. (Trousers No. 27590, about \$19.50; shirt No. 27593, about \$5.)

• ISABEL bought this suit in three colors, white, yellow, and brown. It has perfectly grand lines and absolutely no back. I saw it everywhere at Cannes. Notice what a beautifully soft look it has. That comes from Bradley's using only the very best quality of yarn. (No. 27600, about \$6.)

• THE WARNER T's boat was tied up at the quay in Toulon. Marjorie had on the D'Ahetze trousers I wrote you about. They have a narrow yoke, widish legs, and patch pockets that button. She wore them in navy, and her striped sweater was navy and white, knitted with quite a heavy stitch. (Trousers No. 27592, about \$12.50; sweater 70322V, about \$5.)

• MARGARETTA (who would swim from Palm Beach to Nassau if any one gave her the least encouragement) always insists on streamlines . . . and there's not a superfluous quarter-inch in this hand-knit-looking new Bradley. (No. 27601, about \$5.)"

—From a letter of LISA POTTER,
BRADLEY SHOPPING ADVISER

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South-bound Silks—scores another
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25.00



Model 1617

Model 1618

Model 1619

Model 1620

Model 1617—A contrasting applied bow picks up the color of the loose, short-sleeved jacket and goes into a long sash. White with royal blue or emerald, peach or yellow with brown. Sizes 38 to 42. (Sketched upper left.)

Model 1618—The simple sleeveless frock with the new widening neckline is at home on course or court. It adds a scarf-collared jacket for coming and going. White, light blue or rose. Sizes 14S to 20. (Sketched upper left.)

Model 1619—Tucks galore give a finished fit and a definite swagger to this business-like tennis frock. And then, to top it all, the briefest of jackets. White, light blue or yellow. Sizes 14S to 20. (Sketched lower right.)

Model 1620—A jacket that ends at the waistline and pinches-in smartly heightens the top-heavy effect of its raglan sleeves. White with red, emerald, royal blue, yellow or light blue with brown. Sizes 14S to 20. (Sketched lower right.)

Best & Co.
FIFTH AVENUE

Branches at Garden City, Mamaroneck, East Orange, Boston

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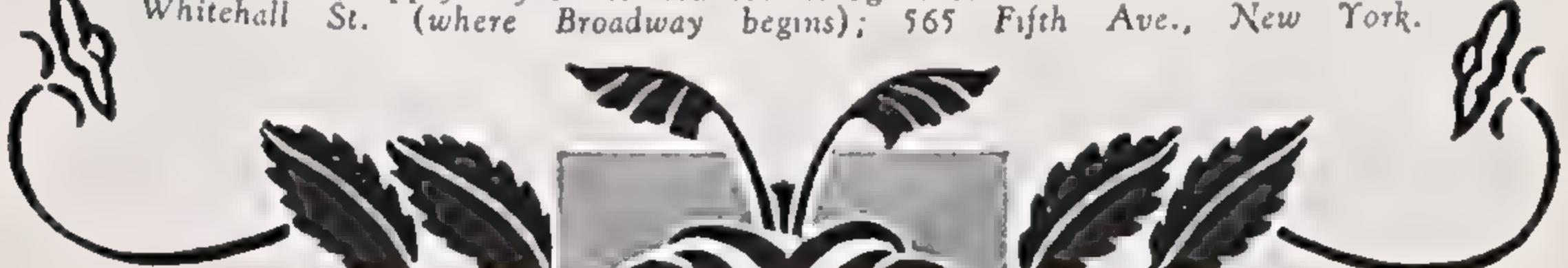


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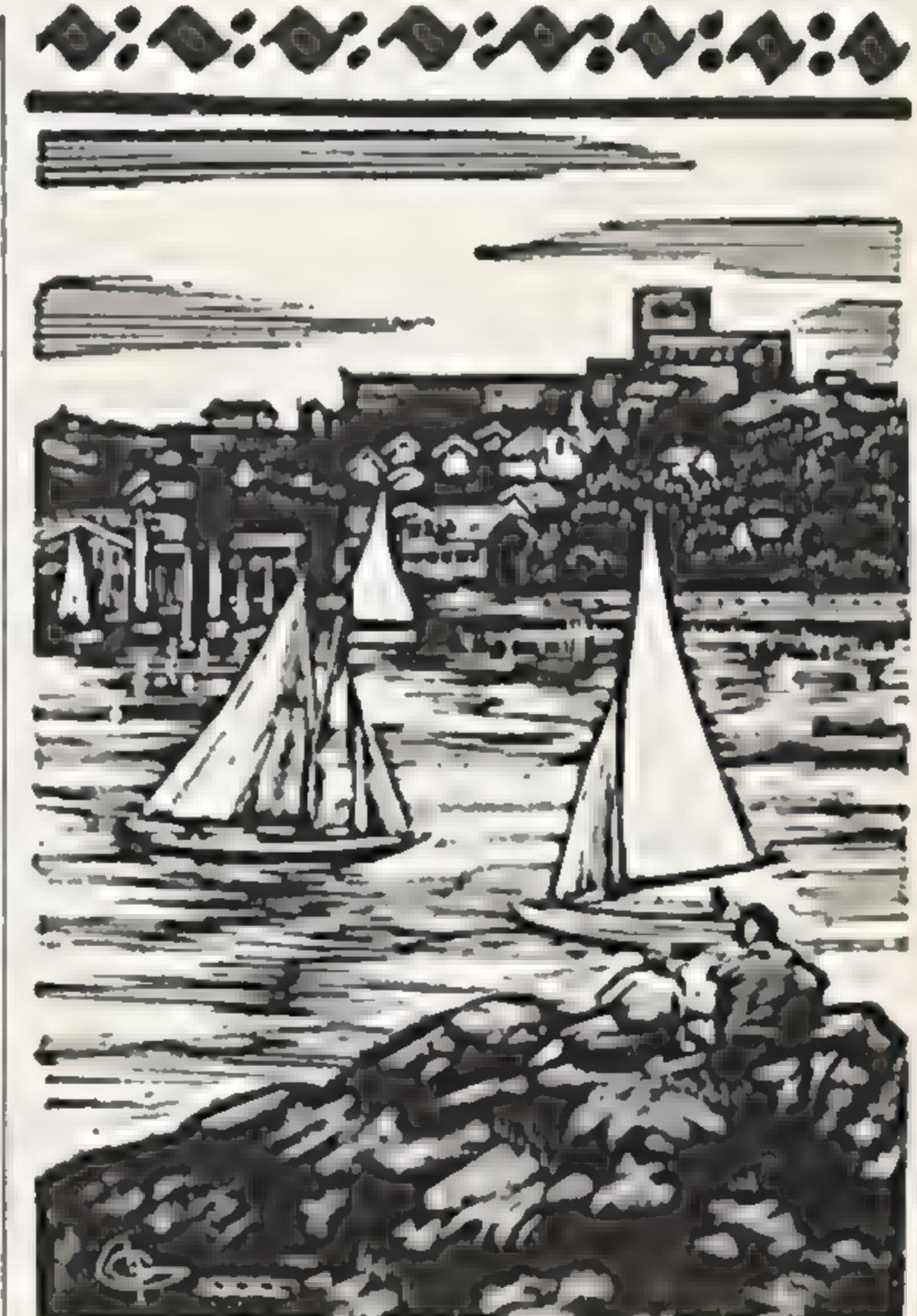
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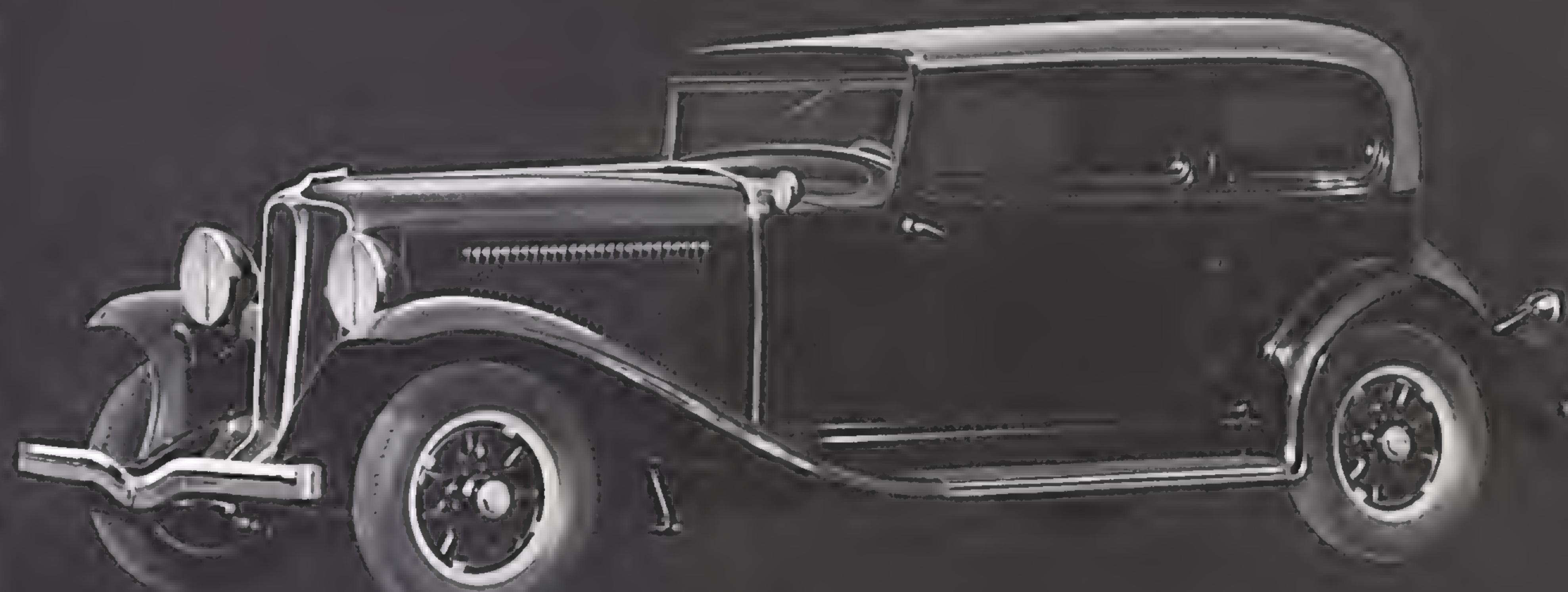
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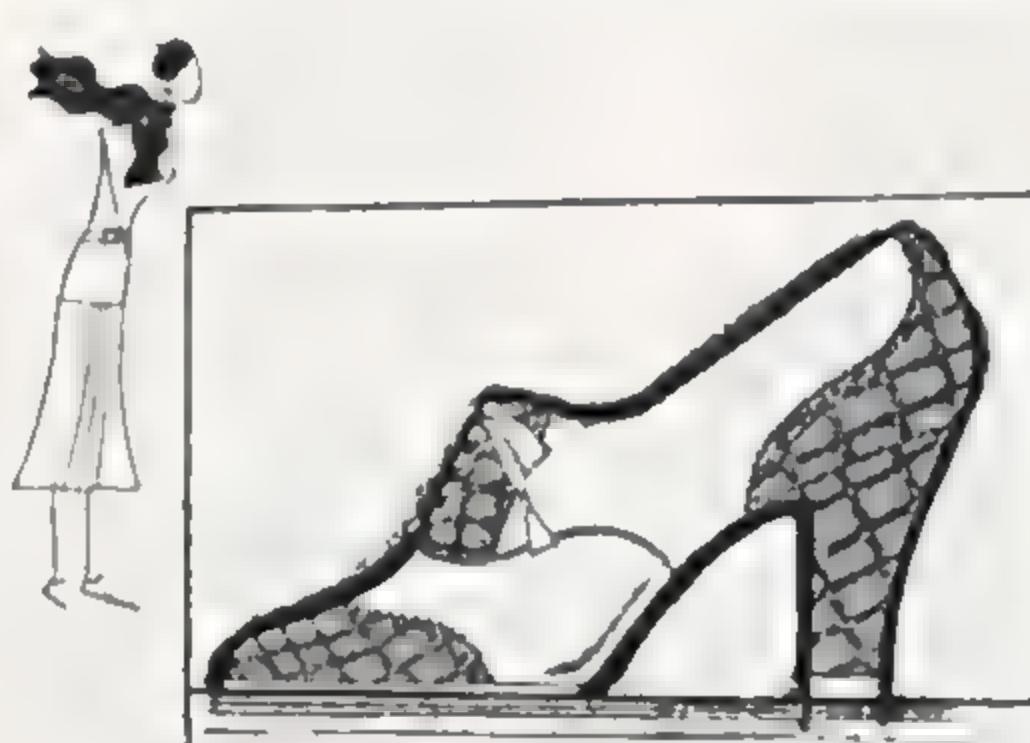


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SOCIETY

BIRTHS

NEW YORK

Eristoff—On November 21, to Prince and Princess Simon C. Sidamon Eristoff (Anne H. Tracy), a daughter.

Pooler—On November 4, to Mr. and Mrs. Louis Gordon Pooler (Mabel Leigh Holden), a daughter.

DEATHS

NEW YORK

Halsey—On November 21, Ethel Simmons Halsey, wife of C. Van Rensselaer Halsey.

Harris—On November 22, Albert Hall Harris, husband of Hebe Beach Harris.

Jones—On November 20, De Witt Clinton Jones, husband of Bessie D. Cannon Jones.

Talmage—On November 18, John Frelinghuysen Talmage, husband of Louise Thorne Ditmas Talmage.

ENGAGEMENTS

NEW YORK

Fuller-Edwards-Davies—Miss Rosamond Fuller, daughter of Mrs. Richard Buckingham Fuller, to Mr. Harold Buckingham Davies, son of the late Captain George Edwards-Davies and the late Mrs. Edwards-Davies, of Hereford, England.

Guye-MacDonald—Miss Pauline Guye, daughter of the late Mr. and Mrs. Charles Henry Guye, to Mr. Donald MacDonald, son of Mr. and Mrs. Frederic West MacDonald.

Hanna-Howell—Miss Elizabeth Harrison Hanna, daughter of Mr. and Mrs. Charles A. Hanna, to Mr. William Hunting Howell, son of the late Thomas A. Howell.

Moore-Denison—Miss Fanny Moore, daughter of Mr. and Mrs. Paul Moore, to Mr. John Hopkins Denison, junior, son of Mr. and Mrs. John Hopkins Denison.

Rhoades-Reynolds—Miss Elizabeth Nash Rhoades, daughter of Mr. and Mrs. Lyman Rhoades, to Mr. Stephen Clark Reynolds, junior, son of Lieutenant-Colonel Stephen Clark Reynolds and Mrs. Reynolds, of Saint Louis, Missouri.

Wolfram-Hamilton—Miss Brita Ulrika Louisa Wolfram, daughter of Mr. and Mrs. Bengt B. Son Wolfram, of Uppsala, Sweden, to Mr. Abbott Kittredge Hamilton, son of the late William H. Hamilton and Mrs. Hamilton.

BOSTON
Dennen-Ingalls—Miss Elisabeth Blake Dennen, daughter of the Reverend Ernest J. Dennen and Mrs. Dennen, to Mr. Frederic Charles Ingalls, junior, son of Mr. and Mrs. Frederic C. Ingalls, of Utica, New York.

Hallowell-Heckscher—Miss Anna Davis Hallowell, daughter of Mrs. J. Mott Hallowell, to Mr. J. G. Richard Heckscher, son of the late Stevens Heckscher and Henrietta Brown Heckscher.

Morrill-Painter—Miss Marjorie Adele Morrill, daughter of Mr. and Mrs. Joseph Morrill, to Mr. Whittfield Painter, son of Dr. Charles F. Painter and Mrs. Painter.

CLEVELAND
Seymour-Lewis—Miss Elizabeth Sullivan Seymour, daughter of Mr. and Mrs. Harold Freeman Seymour, to Mr. Dudley C. Lewis, son of Mr. and Mrs. A. Lewis, junior, of Honolulu, Hawaii.

SAINT LOUIS
Draper-Alewel—On November 14, Mr. Benjamin F. Bristow Draper, junior, son of Mr. and Mrs. B. F. Bristow Draper, of Boston, and Miss Margaret Alewel, daughter of Mr. and Mrs. Frank H. Alewel.

ENGAGEMENTS (Continued)

PHILADELPHIA

Bray-Hamilton—Miss Angeline Mary Bray, daughter of Mrs. Daniel Bray, to Mr. John de Zouche Hamilton, son of Mr. and Mrs. Robert Cunningham Hamilton.

Ellzey-Thomas—Miss Mary Cheston Ellzey, daughter of Dr. J. Murray Ellzey and Mrs. Ellzey, to Mr. Wilson K. Thomas, son of Mr. and Mrs. Clarence W. Thomas.

Smith-Brown—Miss Catharine Knight Smith, daughter of Mr. and Mrs. G. Francis Smith, to Mr. Clinton Harris Brown, son of Mr. and Mrs. Henry Ingersoll Brown.

WEDDINGS

NEW YORK

Cordelli-Stewart—On November 23, Count Giovanni Cordelli, son of Countess Cordelli, and Miss Jacqueline Stewart, daughter of the Countess Raoul de Roussy de Sales and of Mr. Cecil Parker Stewart.

Davis-Stout—On November 14, Mr. James Brown Davis, son of Mr. and Mrs. Thomas Jefferson Davis, and Miss Elizabeth Nelson Stout, daughter of the late Mr. and Mrs. Arthur Lindley Stout.

Hilton-Edwards—On November 24, Mr. Albert Brown Hilton, son of the late Colonel Albert Brown Hilton, and Mrs. Beatrice Hopkins Edwards, daughter of Mrs. Samuel Porter Hopkins.

Hudnut-Kilborne—On November 21, the Reverend William Herbert Hudnut, junior, son of the Reverend Dr. William Hudnut and Mrs. Hudnut, and Miss Elizabeth Allen Kilborne, daughter of Mr. and Mrs. Robert Stewart Kilborne.

Knapp-Elliman—On November 18, Mr. Edward Spring Knapp, junior, son of Mr. and Mrs. Edward Spring Knapp, and Miss Edyth Coppel Elliman, daughter of Mr. and Mrs. Lawrence B. C. Elliman.

O'Donnell-Gray—On November 24, Mr. C. Oliver O'Donnell, son of the late Dr. C. O'Donnell, and Mrs. C. O'Donnell, and Miss Marian Gjay, daughter of Mrs. Kenneth P. Budd and Mr. Austin Gray.

BOSTON

Ingraham-Wheatland—On November 24, Dr. Elane Douglas Ingraham, son of Mr. and Mrs. Alexander Ingraham, and Miss Martha Wheatland, daughter of Mr. and Mrs. Richard Wheatland.

Sanger-Child—On November 19, Mr. Richard Harlan Sanger, son of Mrs. William Cary Sanger, and Miss Marion Child, daughter of Mrs. Emilie James Child.

SAINT LOUIS

Draper-Alewel—On November 14, Mr. Benjamin F. Bristow Draper, junior, son of Mr. and Mrs. B. F. Bristow Draper, of Boston, and Miss Margaret Alewel, daughter of Mr. and Mrs. Frank H. Alewel.

WASHINGTON

Sturtevant-Bayne—On November 17, Mr. Charles Lyon Sturtevant, junior, son of Mr. and Mrs. Charles Lyon Sturtevant, and Miss Olga Bayne, daughter of Mrs. Sydney Graves.

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● Wool Ondulé, a new crêpe-like knitted material composes this jacket frock (above). The sleeveless dress pleats its skirt for active sports and buttons its tri-tone silk scarf to fall in a cowl. The jacket is trim-fitted and belted. Beige, maize, shell pink, Arbor green, coral, Rancho brown, Cannes blue . \$35

● A good companion for the dark winter coat... a smart solution for the tea-to-dinner date...this light-topped Canton frock (left). Observe the blouse, dotted in gold threads...the tight lower sleeves, matched to the sash. White blouse, black skirt, coral sash...eggshell, black, green...eggshell, brown, coral...white, navy, green . \$39.50

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Vol. No. 79 No. 1	Whole No. 1427



JANUARY 1, 1932

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Subscriptions for the United States, Mexico, Panama Canal Zone, Porto Rico, Hawaii, and the Philippines, \$6 a year in advance. Single copies, 35 cents. In Canada, \$1.50 a year extra for postage. For other countries, subscription prices will be furnished on request. Address all correspondence to *Vogue*, Greenwich, Conn.

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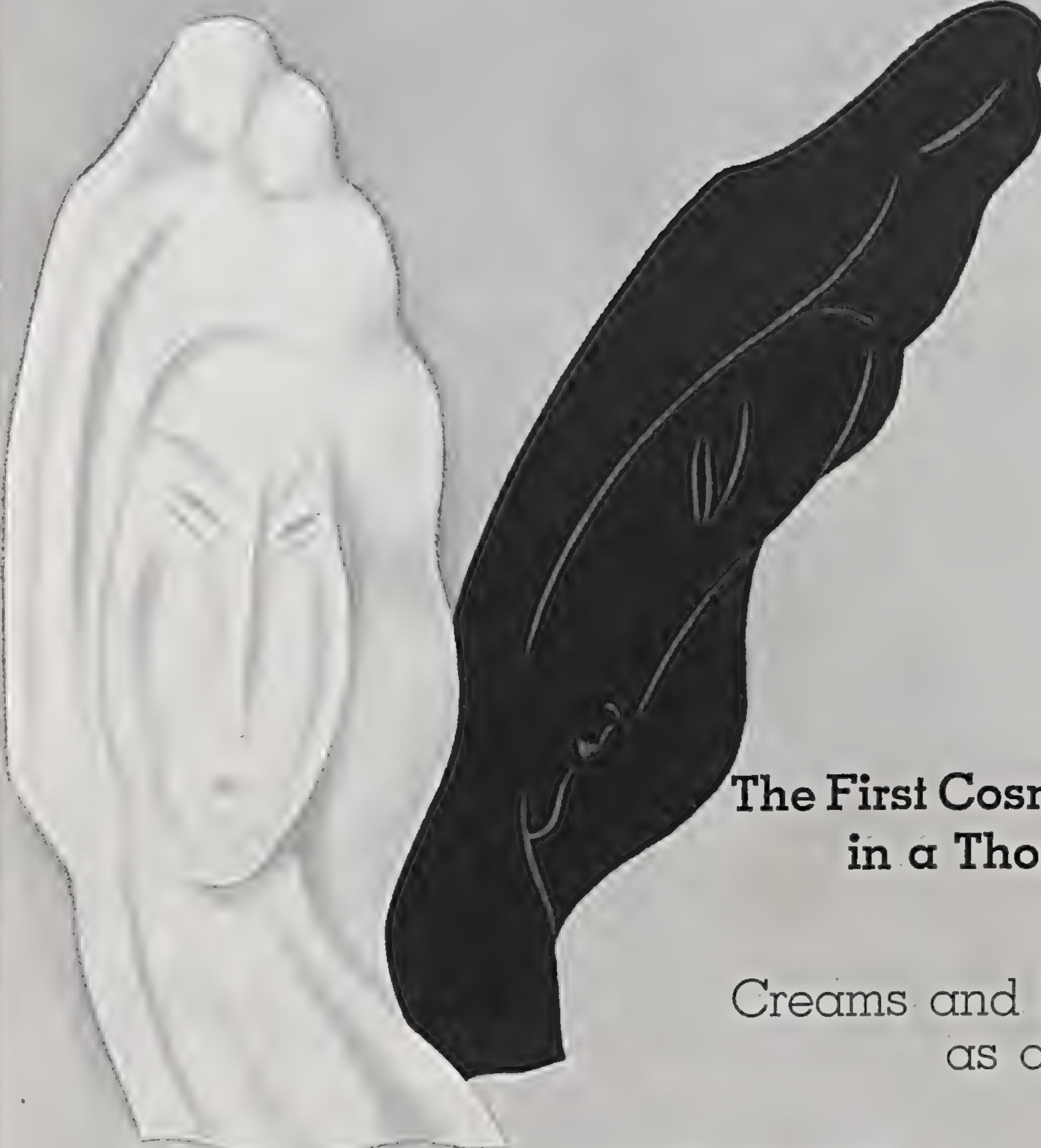
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AMERICAN, FRENCH, AND BRITISH

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VOGUE'S EYE VIEW of THE MODE



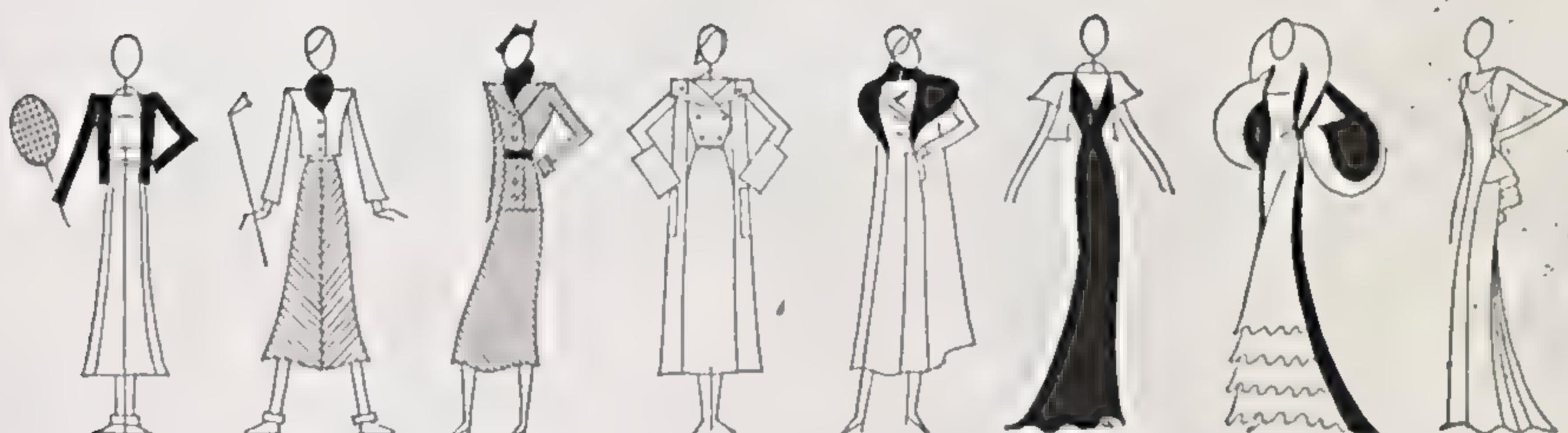
Be ready for Palm Beach

Take bathing-suits and beach pyjamas—these last with polo shirts or backless handkerchief tops. Have plenty of tennis dresses and keep your golf clothes cool. Dress up, for afternoon, in a simple white crêpe dress and a vivid velveteen coat. And don't forget that in Palm Beach, as in Biarritz, dinner pyjamas are good



Be ready for Winter Sports

Remember that you live in ski suits at winter resorts. Keep them classic and dark, with vivid, solid-colour sweaters and scarfs. Skate in a short, wide skirt, but dispense with a band of fur around the hem. One huge fur coat will do for day and evening. Dress up for tea in a woollen dress, but get out full dress for dinner



Be ready for the Riviera

The Riviera, though sunny, please notice, is fifteen degrees of latitude north of Palm Beach. Soft woollens, in bright, light colours are the thing. A white flannel sports ensemble is smart for the noon promenade, but have a fur-trimmed ensemble for tea-time and plenty of separate jackets for your dinner-dresses



And if you go into the Mediterranean

Don't forget that the fiercest winds on earth howl through the Atlas range, and that townfolk in Latin countries wear black. Take jodhpurs for donkey rides in Egypt; a short fur jacket; and a tweed coat, lined with fur. Include an afternoon ensemble for tea at the Excelsior, in Rome, and keep your evening dresses simple



CECIL BEATON

Mrs. Rodman Wanamaker, second

A great beauty and a great sportswoman—Mrs. Rodman Wanamaker, second, of Philadelphia, is a familiar figure at all important meets. She practically lives on a horse, and both she and her husband hunt with the Radnor pack. Before her marriage, she was Miss Alix Van Renssalaer Devereux

SOPHISTICATED LADIES KISS EVERYBODY

By Mary Borden

I AM speaking of manners because I want to leave morals out of this discussion, I say Ladies, because I mean well-bred women of assured social position, and when I use the term "everybody," it signifies any man whom the Lady may fancy for a moment that measures exactly sixty seconds.

All this may sound frivolous. I warn the reader that it is, on the contrary, a very serious subject and that I am approaching it in all seriousness, for what, after all, is more seriously interesting in a race or more significant of its culture than the manners of its leisured people? Their amusements and habits stand surely as a sign of what the nation has achieved in the way of a conquest over the world of Nature; their social technique is most certainly an art only less important than painting or music. They are, these darlings of fortune, artists in life, good or bad, and their manners paint a living portrait of a civilization.

As for that other word, "sophisticated," it's much in vogue just now in America, and there is a deal to be said about it. So much, in fact, that I've looked it up in Webster's Dictionary. It comes from "sophist," of course, and refers back to the group of ancient Greeks who were masters of specious, captious, fallacious reasoning. Tiresome men, who refined overmuch upon nothing and whose amusement it was to dilute, adulterate, and falsify the truth. And this, Webster tells us, is what sophisticated means. The sophisticated man or woman is the subtly worldly wise person who is habituated to artificial or false values. And so, when I speak of sophisticated Ladies, I mean women of the world to whom such a thing as a kiss is not what it seems, but something quite different. Something in the nature of a token beautifully minted and stamped neatly with a face value not at all commensurate with the intrinsic value. Just like the American silver dollar, in fact, or the French two franc bit. And it is these kisses and only these that interest me just now as signs of the times and evidences of the manners of our generation. Kisses that are given lightly,

casually, suddenly, non-committally, or deliberately, given in a hundred ways by women who know just what they are doing and who, being artists in social intercourse, are in complete control of any situation whatever it may be and realize just how much the man chosen to be a victim can bear.

The Englishman can bear a great deal. He can bear more without turning a hair or flickering an eyelid than any man, I think, in the Western Hemisphere. Certainly, it would not be safe for our sophisticated Ladies to employ the same technique with a Latin. But I don't think the Ladies' free manners are possible in England simply because the man is cold-blooded. I think it is because he went to Eton, Harrow, Winchester, or some other famous English school and learned there how to behave with complete sang-froid in any difficult situation. For that is exactly what they do learn, those English boys, instead of lessons from books, and that is why the Etonians, Harrovians, and Wychamists still administer justice over half the globe. Stupid, compared to Frenchmen or Italians, almost illiterate, some of them, they leave school, these Britishers, knowing somehow just how to handle black men in the lonely jungles, white men in offices or regiments, and whimsical ladies in taxies. They can bear solitude, exile, being made love to, or being made fools of without flinching. It is impossible to tell, in the case of one of these, whether he is angry or embarrassed when suddenly kissed in public by an impulsive lady friend.

He shows no sign of embarrassment or temper, and the peculiar little smile on his face when she's finished may mean anything. Probably she alone knows what it means, and probably she is not quite sure. They understand each other very well, these two, better I think, than almost any man or woman in any other country. For, in this land where men have things their own way, they have decreed that women are to be their companions. Although they own the world and withdraw often and shut themselves up in bits of it, they are always turning up where attractive women are to be found, and they expect their women to be interested in everything that they do. Politics, busi-

ness, farming, hunting, shooting, games; a good wife must either listen to the afternoon's golf stroke by stroke, or play herself. She probably does the latter. She must know about horses if he likes horses, pigs if he goes in for pigs, and the ins and outs of the Coal Bill if he's interested in coal. And she is wise enough, this Englishwoman, not to be bored by these things. The resulting companionship is what makes social life interesting. For the world of women and the world of men is not split in two separate spheres, it is a rounded whole. The fact is that they like each other, the two sexes, in England, and they like being together, and they always are together, especially in the set that is devoted to pleasure.

And so, when my sophisticated English Lady kisses a friend whom she fancies kissing, just like that, on an impulse, she knows that he understands. She feels safe, otherwise she couldn't have done it, and if there's a spice of danger—well, it's just enough to make it amusing.

She is not, as a rule, a coquette. Her object, if she has a deliberate object, is not to torment or make a fool of him, but usually to save time, to let him know quickly by a sudden direct action that





SHE IS AN EXOTIC, ABNORMAL BLOOM



METAMORPHOSED, SHE ATTENDS A MOTHER'S MEETING



TOO MANY MEN SPOIL THE GLAMOUR OF ONE

she likes him. The two may be already very old and very good friends. If so, then it is all a friendly joke with again just a dash of something else in it. He chuckles, probably, and pats her hand, and she smiles and says, "You're such a darling, and I've not seen you for such an age," and probably that's the end of it. They are both pleased to be together, and there are no complicating consequences.

On the other hand, if he's a new friend, the gesture is again time-saving. It's an invitation, but not to any passionate intimacy. It's the beginning, not of a love-affair, in ninety-nine cases out of a hundred; oh! not at all, but of an easy, cozy friendship that will last a long time and be just a little sweeter than if they were friends of the same sex.

If it doesn't come off, no matter. If the man doesn't respond, that's her fault. She's made a mistake, that's all, and thinks no more about it. If he misunderstands and responds much too well, she can handle that sort of thing, too. She will, but not as a coquette. She will be frank and downright and take the consequences. She isn't, as a rule, a harpy or a frigid monster of vanity. She's a warm-blooded, generous, rather reckless creature under her sophisticated exterior, and she doesn't consider her "virtue" as of very much consequence. As for her reputation, she doesn't give it a thought. It doesn't depend on such trifles. It is so established a fact that she can and does entirely ignore it. In other words, she is a free woman and a very privileged one,

and, of late years, she has made such dashing use of her freedom that she has evolved a new social technique, and it is this that interests me.

I was on my way to a party after the theatre, the other night. We were four men and two women. The other woman was an entrancing creature and a very sophisticated Lady. Her husband sat beside the chauffeur, two young men were on the strapontins of the car, and one man was on the back seat between us. It was in the middle of the Strand that she kissed this one. Suddenly, she hooked her arm round his sedate neck and planted her mouth firmly, if for only the fraction of an instant, on his. Then she gave a little laugh and said:

"You're such a darling, I simply had to. You don't mind, do you?" Her voice was very flattering.

He didn't mind, apparently. He was a very nice man and a perfect gentleman, and he patted her hand soothingly. "There, there," he seemed to be saying, "be a good girl." But I saw the backs of the two young men on the strapontins stiffen, and, as the lights of the Strand flashed over us, almost did I imagine I saw their hair rising on their heads. As for myself, I was surprised, though I don't know quite why, for, as I reflected on the incident in my corner, I realized that it was a perfectly logical thing for this Lady to do. "And really there's no earthly harm in it," I murmured to myself.

And then suddenly I remembered a room I had seen, over a year ago, in a big house in the country. It wasn't their

house, but it might have been. It was a circular room, and it was in an old house in Ireland. It had no windows and very little furniture, and the smooth, grey walls were hung with pastel portraits of ladies. Lovely, demure ladies, with ringlets on either side of smooth brows and enormous, strange, liquid eyes. Such gentle ladies, so prim, so modest, with such delicate noses and small, sweetly closed lips. But it was their eyes I remember. I can see them now, looking out from those frail faces, framed in oval frames. Deep, beautiful, wise, witty, and passionate eyes, wells of wisdom and experience, glowing in smooth and placid frames.

Such harmless ladies, they looked, if one didn't watch their eyes; so proud and so meek and docile, so childish and delicate and oh! so fastidious and frail. They were actually the most dashing women of their time, *grande amoureuses*, who wrecked homes, brought wild happiness to a few and dire happiness to many and figured in the grand, muffled, private scandals of Georgian and Early Victorian high society. They had loved much, but not in public. Nothing they ever did was done in public, and little of their doings was ever known. And now, there they are, imprisoned in a small, circular room that has no windows, in an old house in Ireland that has great gates and a high wall around it. The same house that was once the scene of many of their dramas. And they have passed, unknown by the public, into oblivion.

"Manners change more rapidly than morals," I reflected, as we whirled down

the Strand to our night-club. "And I dare-say my impulsive companion is far more moral than they were. It's a question of reserve, or lack of it; of a love of privacy that is out of fashion. The movies have something to do with it." And I remembered reading in a History of Modern England how a law had been passed by the House of Commons, forbidding the public to stand outside Lily Langtry's house to stare at her when that famous beauty was in her prime. Beauty is no one's private property nowadays. Women are free, and, being free, are the property of the public.

To show off one's charms and treasures, not to hide and store them up in secret, is the vice of our period. Fame can no longer be attained by whispers, nor beauty by a legend. It must be blared to the world by the "Talkies." It is Romance that suffers, not morals, if by immorality is meant a life disordered by passion. You often hear people complain in England that there are few serious love-affairs going on nowadays. But how, I ask you, can there be? And who wants them or is willing to pay the price? Not the ladies who kiss everybody, certainly. They are too happy, too much amused, too vastly entertained by a crowd of friendly men to want to concentrate on one lover.

And so, in England, they have taken to playing with fire as their favourite pastime, and they play so well that they seldom burn their fingers. You'd think, to hear them talk, that they were blazing and suffering (Continued on page 72)



A KISS HAS A NEW FACE VALUE



LADIES YCLEPT SOPHISTICATED



IN AFRICA OR TAXIES, THE ENGLISHMAN CAN COPE

THE GOSPELS OF BEAUTY

according to **Vogue**

"LE NEZ de Cléopâtre . . . s'il eut été plus long, la face du monde aurait été changée." There is no modern beauty the whole earth over who—should she want to hold Mark Antony a little longer in Egypt—would thus let herself and ancient history be put out by a slightly longish nose. There are very few to-day who would not be clever enough to sell the idea of long noses to the noble Roman at the very start. Any one who passively accepts beauty as a gift from the gods and homeliness as a blight from the same source is, to mince no matters, a dodo.

Our whole conception of the thing has taken a much more optimistic turn. We have proved to ourselves that any one can, by taking thought, add the cubit to her stature. After reeling and writhing and fainting in coils on the pink satin pads of the exercise salons, we have discovered that we can do away with the hips, increase the poitrine, and do a great many other pleasant things to our anatomies besides. We are our own Galateas and our own Pygmalions.

The type that we are unconsciously aiming at is difficult to define. Nothing is ordained any more. If blondes seem to be successful on the one hand, on the other, there are brunettes climbing to fame every day of the year. There is no rule saying "Small ears are essential" or "A widow's peak is a point of beauty." The very echoes of these things sound like old wives' tales.

The main points in the game, as we see them, are these. The modern American beauty has no affectations, unless it be the paradoxical affectation of being frank and natural. Even when she is flirting, she looks you in the eye with a funny, hard-boiled gleam. She never looks frizzy. She has been thoroughly de-kinked in costume, coiffure, and conversation. The effect of her skin is fresh and clear, and her make-up increases this effect. Most important of all, she looks physically well. These young women who are coming upon the scene now are the first fruits of the new fashion of upbringing. They are the first batch of native

products who have worn sensible clothes from babyhood, had their knees bare in January, and never known the pinch of too tight corsets and brassières. They have been raised like puppies, lying about all summer in the sun with practically nothing on. And they show it. The American beauty has the arrogance of good health—not the ruddy health of a curate's daughter stumping over the moors in English novels, but a sort of inner glow, so that, even when you meet her in night-clubs, you feel that, not so long ago, she has felt the wind hard on her cheek and rode with the mist in her hair.

They don't sit and brood over their faces. They go at them professionally. They have a mania for getting the soot out of their pores. Straight off the street or train, they screw up the curls on one hairpin and plunge into cold-cream. Their approach to the make-up box is frank and frankly artistic. They use it, not so much to cover up anything, as to enhance what they already have. If they have anything particularly stupendous confronting them, they reach instinctively for a lipstick. They try everything once and most things twice and have many pet theories up their sleeves, but none that can not be broken down. They tried ruby nail varnish and stuck to it. The blue-

eyed ones are now painting their eyelashes blue. Not a few of the most genuinely fascinating blinks here about are artificial ones, glued on. They never do their hair in exactly the same way for more than six months at a time without experimenting, unless they are having babies, and then they usually let it run for nine. The hair-dresser is their friend and confidant. They go to him with the regularity of a clock.

It is after the glowing twenties, sometimes in her thirties, sometimes in her forties, that too many American women take a slump. Why it so often happens is difficult to determine. The tragedy of it is that it happens more often to some attractive, happily married woman than to ladies on the loose, because the man-hunting instinct is not there to stimulate. She begins by letting herself spread so gradually that she hardly knows it herself, slipping from size thirty-four to thirty-six to forty to forty-two before she knows it. She sits before her mahogany dressing-table mirror every morning of her life and twists her hair into the same accustomed bun with the same cap net on top. She gets fond of some little compact that was à la mode when she was at boarding-school and goes on using it ad infinitum, (Continued on page 79)





HOYNINGEN-HUENÉ, PARIS

Here, in the lovely Mrs. Arthur W. Richardson, erstwhile Miss Hope Livermore, we have the current prototype of beauty as we strive for it on these shores, radiant in health, completely unaffected in manner, an extremely good sport, and yet essentially feminine

AMERICAN BEAUTY

A NEW SLANT

on skiing silhouettes



KNIZÉ



HOYNINGEN-HUENÉ, PARIS



TUNMER • LUCIEN LELONG • JANE RÉGNY • JEAN PATOU

- Like slim, dark pines, the new ski suits silhouette themselves against the snow. The lady above, in front of the man (who is outfitted by Tunmer), is in a navy-blue whipcord suit of Norwegian extraction, "Gstaad." Lelong accessories and suit from Bonwit Teller. Skis and shoes; Saint Didier

- Everything the lady in the centre, above, has on comes from Jane Régny. Her suit, "Saint Anton," is the colour of mountain pines and has leather encrustations. Suit and accessories from Bonwit Teller

- The third skier's suit, above, "Chamonix," of black whipcord, has a red broadcloth gilet and white silk blouse; Bonwit Teller. Ski accessories; Saint Didier

- At the extreme left is a skier in a dark blue whipcord suit, "Arlberg," with a Peter Pan collar. Suit and Knizé accessories, Bonwit Teller; Tunmer skis

- Sober and strict, the black Norwegian woollen skiing suit at the left permits novelty only in the military cut of the collar. Skis and dark gauntlets from Saint Didier; posed by Miss Agneta Fischer

BESSÉ

• On top of the world at the right is an intrepid lady in a navy-blue whipcord suit. It's "Arlberg," with a jacket held by leather tabs and four pockets slide-fastened. Miss Helen Wedderburn is wearing it; skis, sticks, and shoes from Saint Didier

• If you're going to tramp around or do any sleighing, a beaver coat is what you want; Franklin Simon. With it, wear this cap, by Marie Belair, of jersey draped over the ears. The Hermès cuffed mittens and socks are in plaid. Miss Evelyn Grieg posed for this

• The sun beats down hotly on some mountain peaks, making it perfectly comfortable for these lightly dressed skiers (right, below). "Arlberg," left, is shown with its coat on page 30. The yellow shirt is of woollen; from Bonwit Teller

• The other suit is "Chamonix," shown on the opposite page with its jacket. Here, you see its sleeveless red broadcloth gilet and white crêpe shirt; Bonwit Teller. Posed by Miss Agneta Fischer

• The sobriety of the black whipcord costume on the girl below, left, is brightened by the crisp white note of scarf and gloves. Miss Vera Winn is the lady; the gloves are from Tunmer

• Jane Régny's special skiing material, in navy-blue, makes the other suit, "Corviglia." The scarf is in red, white, and blue; the bull's-eye cap, red and blue; posed by Mademoiselle Fleury



(TOP) HERMÈS • HEIM

KNIZÉ • PATOU



STEICHEN

BEST • BERGDORF GOODMAN

Black and white on ice

The crack skating team of the year is black and white—worn here by both Mrs. Baldwin Preston and Mrs. Baldwin Browne. Mrs. Preston's black suede jacket is lined with rabbit fur, her skirt is velveteen, her tam felt. Mrs. Browne's corduroy jacket, which has a Talon fastener closing, is lined with black-and-white tweed, to match the skirt. Skates from Spalding

SAINT MORITZ

as seen by Him

SAIN T MORITZ has become an institution in the social life of our day, and, in a sense, it is typical of all the institutions of the present generation. In the last generation, in our mothers' and fathers' time, when King Edward founded the international society which has become the society of our day, quite different resorts were fashionable. The German spa, Homburg, now almost forgotten, was popular then, as was Dinard, which no longer figures in the Court calendar. Even the Deauville, Monte Carlo, and Cannes of those times were very different places from what they are now. Only Biarritz has retained some of the elegance of the days when King Edward made it famous.

The past generation was amused by the parade—a feature that has disappeared from the present picture, because of two things: our interest in sports, and the clothes we wear. Our modern costumes would make a poor showing compared to the toilettes of those jolly Edwardians who were the last survivors of the tradition of the Court of Versailles and the Tuilleries under the Empress Eugénie. Those smart ladies, who dressed themselves in an outrageously elaborate manner and promenaded in the gardens of Homburg before noon, are all gone, and the tradition with them. Those were the days when certain beautiful and fa-

mous internationals-in-the-making sat for days, idly dreaming on the garden benches, waiting to attract the attention of the King of England—which would mean an introduction and the first step towards fame. This was a trick practised by many and successful with only a few.

How different it is now! The benches in the gardens of Homburg are deserted for the bathing-rocks at Cap d'Antibes, the swimming pool at Biarritz, the golf-links at Le Touquet, and the bob run at Saint Moritz. At none of these places do we see ladies draped about in the languid manner of the former generation. Instead, they rush past us, intent on amusing themselves.

Of all the resorts of our day, the most up-to-date arena of the moderns is Saint Moritz. In many of the other places, there are still casinos in which one might parade, if so minded; but, in Saint Moritz, there is nothing that is not of our own time. To the next generation, Saint Moritz will probably be the background of the legend about this one, just as Homburg and Monte Carlo were the backgrounds for the legend of the generation that went before. The people who have never been to Saint Moritz think of it as the one place they intend to visit, and those who have the habit of going there never miss a season.

In its own way, Saint Moritz presents a show, too, but it is typical of our generation rather than the Edwardians—a show that is not all "on the back," so to speak. There are more dogs and personal servants at the Palace Hotel, nurses, children, governesses, and what-not, than one sees at most places to-day. But you feel, rather than see, the expensive atmosphere. And this is characteristic of our day, because "show" is no longer the fashion. Something much more subtle has taken its place, and only the initiated appreciates the substitute.

How would the casual observer, looking over the lounge at tea-time at Saint Moritz, tell the difference between an



English countess, an Italian princess, a Spanish duchess, a French marquise, and plain Mrs. Smith, from Copenhagen, Berlin, Birmingham, or points west of Buffalo? They are all wearing ski trousers and boots, sweaters and flannel shirts, and looking more like fashionable workers from the factories of Moscow than elegant ladies of fashion, in the old sense of the word. Only when some one whispers in the unsophisticated ear that all the fashionables are sitting huddled in one corner at the right of the big hall, or at the first five tables in the dining-room, has one the key to the situation. (And only the people who go to Saint Moritz every season have the right to first choice at these tables.)

In the old days, you could have told the famous fashionables from the famous cocottes and the unknowns at a glance, while, to-day, they all pass unnoticed, unless you know about them. And, yet, there is plenty of fame to make up the legend that will live after our generation. But, what will be the difference between the old and the new legends, and how is this difference reflected by Saint Moritz?

Beauties are still fashionable, because, of course, they are lovely to look at. But brain, or personality, or originality, is the thing that counts most to-day; and so the famous are not all beautiful, and the beautiful are not, by any means, all famous, for, if they are dull, they are allowed, more often than not, to fade out of the picture. The world is always "snob," but every generation is "snob" about different things, and ours is "snob" about amusing personalities, people who do things, more than anything else. Therefore, you have this set at Saint Moritz leading an up-to-date life of sports and elegance. (Continued on page 74)



A hand-knitting becomes a blouse - of red- and white cotton; from BEST



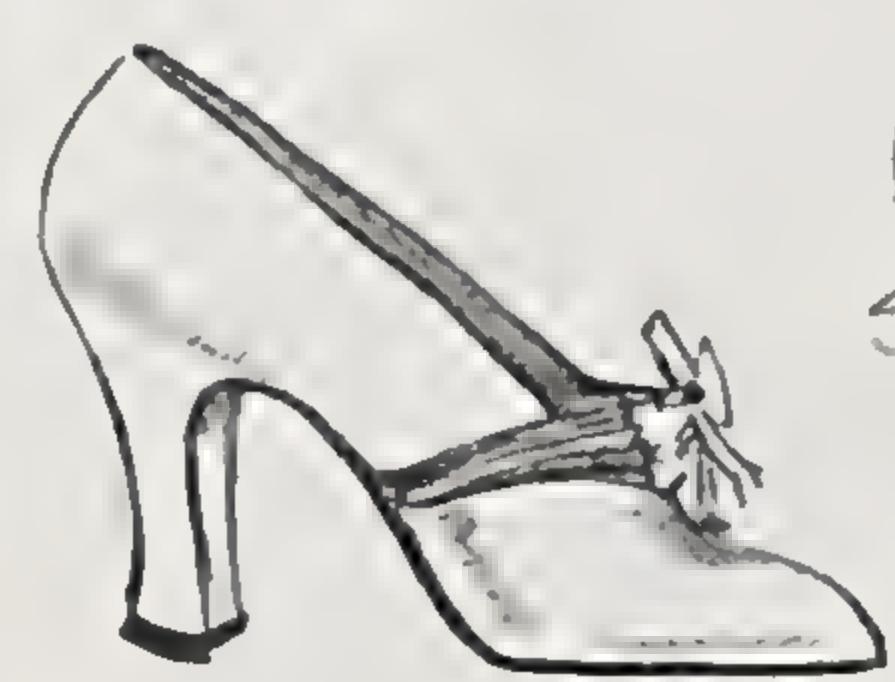
Sailor lad idea in red Van Raalte knit pyjamas; BEST



Bradley chenille knit white dress; from BEST



White ribbed one-piece suit - brown crochet trim; Franklin Simon



White step-in pump with stitched brown leather saddles; Gay-Shape



Beige cotton shorts with red stripes; Sales - Fifth Avenue



Blue jersey one-piece Hollywood bathing-suit; Wanamaker

Shirtwaist gay dress of striped flannelette; Peck and Peck



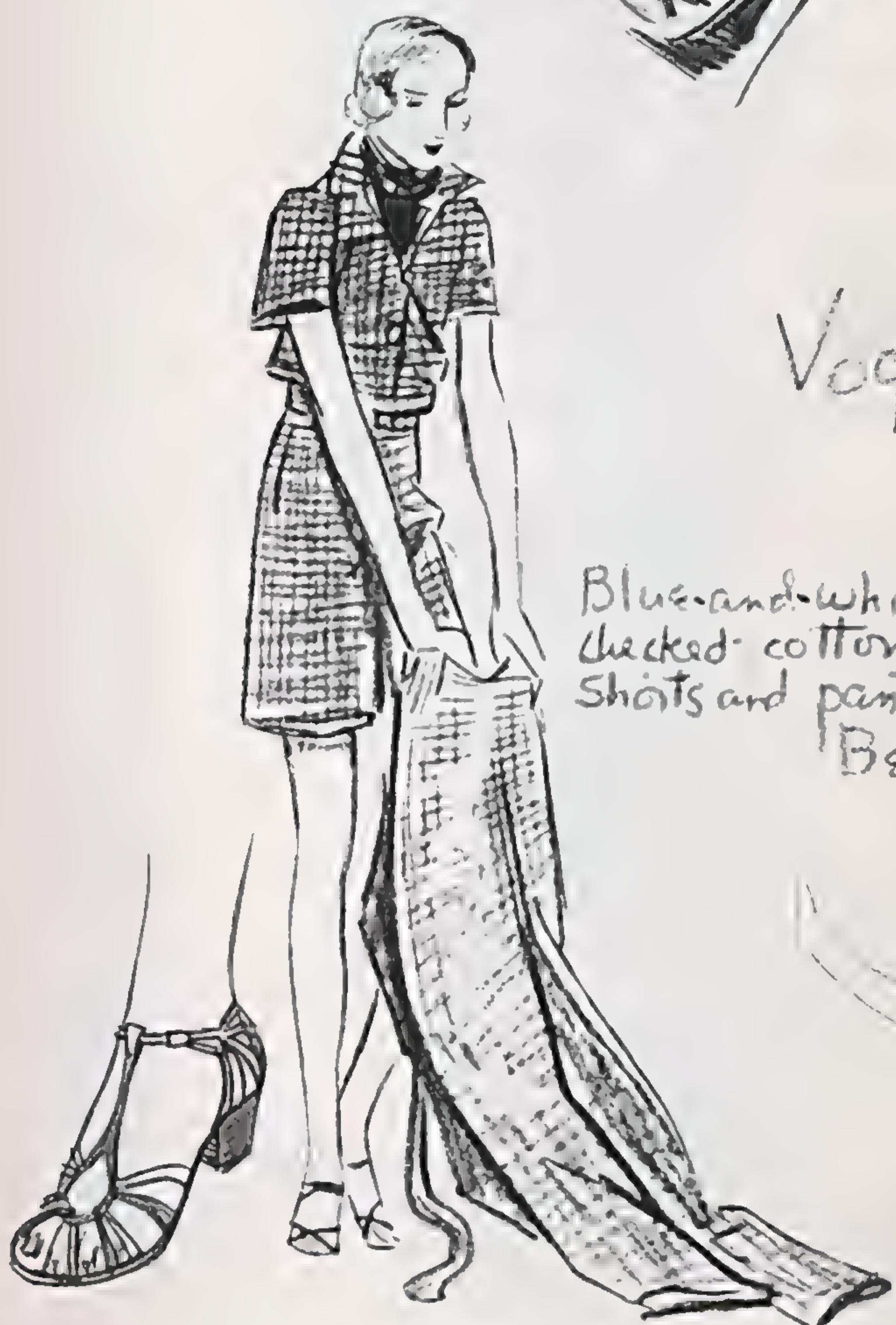
Stripes galore on red
and blue cotton shirts; Best

Antoinas
lacquered wig;
Saks-Fifth Avenue



Vogue Points For The South

Blue-and-white
checked-cotton
shirts and pants;
Best



New low-heeled sandals;
Bonwit Teller

Strapped Tullelling beach
skirt; Saks Fifth Avenue
Liberty cotton voile
evening dress; Best

Plaid cotton pyjamas;
Saks-Fifth Avenue





PATOU MODELS FROM MILGRIM • BONWIT TELLER • BERGDORF GOODMAN

That high neck-line for evening

Maybe the high neck-line of this evening dress gives you a slight jolt. It looks exactly like the collar on a simple day dress. Well, that's one of our latest contradictions—a terribly smart one, too, as this demure, but dashing white satin gown makes obvious

Both fore and aft—this dress goes in for the high neck-line. But, despite all its moderation, the décolletage is unusually eye-catching, and the black crépe dress itself is of the most formal genre. The scarf effect is a new dress-making coup, purely a matter of cut

And here we have what looks like the sore-throat scarf idea carried over into the evening—a flattering length of pink chiffon twisted about the neck and hanging over one shoulder. The dress itself is of pale pink satin covered with very pale pink chiffon



MAINBOCHER—GERVAIS • SCHIAPARELLI—SAKS-FIFTH AVENUE • CHANEL—JAY-THORPE • MIRANDE—SAKS-FIFTH AVENUE

Jackets and frocks are inseparable

Somehow, a grand dress seems even more of a grand dress when it owns a jacket—not just an irrelevant affair, but an integral part of the dress, like this indigo crêpe gown with the new seven-eighths jacket. The belt is in a scarlet impossible to describe

Higher and tighter than ever is this sleeveless jacket that ties over an orange crêpe româ dress to match. Bands of the material cross high at the neck of the dress, accenting the pushed-up, tightly moulded look typical of Schiaparelli these days and nights

A vital part of the chic of this blue crêpe dress is the jacket, with its funny, puffy three-quarters length sleeves. For all its intricate cut, the dress is simple. Of course, you can take or leave the jacket, and use it with other dresses if you have a mind to

Another jacket that belongs inseparably to its dress—and adds to its glory—is this bolero. Against the all-white crêpe of the costume, a brilliant dash of red velvet crosses the bare décolletage and repeats itself at the waist, a bold, exciting contrast



MRS. EDWARD J. MATHEWS AND
MR. CHARLES HARDING



MRS. ROGER TUCKERMAN

FOTOGRAFS

MR. WALTER DAMROSCH

FOR THE UNEMPLOYED

WE nominate for the Hall of Fame, this stunt, put on by Mrs. George Eustis, Mr. John D. Kennedy, and Miss Eleanor Barry at the party they gave this winter for the unemployed. While the orchestra played jazz and the Merry Widow waltz in one room, painted bright Russian-blue, and while gaming, in the guise of backgammon and bridge went on in another, and the china-breaking booth under Vincent Astor netted cosy profits in a third, a fourth ring of the entertainment kept the last corner of the party in a whirl. Here, the high lights of the distinguished company were induced with very little persuasion to pay an exorbitant fee and pose behind screens done by Ellen Goldsborough in the celebrated manner of Coney.

To the left we have, ladies and gentlemen, Mrs. Edward J. Mathews staring into the eye of the camera like a gay 'Ninety bride over the head of her comfortably seated spouse, Mr. Charles Harding. Below, Mrs. Roger Tuckerman poses in the astral body of a giraffe. Beneath her stands Mr. Walter Damrosch in person, caught in a moment of reverie.

On the opposite page, Mrs. Robert L. Stevens lends her beautiful face to the cause. The grande internationale banjo artiste, Miss Louise Iselin, does a little musical number with Mr. Eugene Reynal. And, last but not least, we have the burlesque chorus, the incomparable troupe of beautiful barefoot ballerinas posing like a frieze of caryatids across the page. Reading from left to right, come first the three instigators of the whole extravaganza, without whom there would have been no party and no pictures. Next, Prince Obolensky, Mrs. Harrison Williams, and Mr. B. R. Kittridge. Then Mrs. Ogden Phipps, Mrs. C. Oliver O'Donnell, and Miss Melissa Yuille.



MRS. ROBERT L. STEVENS

FOTOCRAMS



MISS LOUISE ISELIN AND MR. EUGENE REYNAL



MRS. EUSTIS, MR. KENNEDY, MISS BARRY

PRINCE OBOLENSKY, MRS. WILLIAMS, MR. KITTREDGE

MRS. PHIPPS, MRS. O'DONNELL, MISS YUILE



KERTÉSZ, PARIS

COMTESSE DE VOGUÉ • COMTESSE DE ZOGHEB

MRS. CAVENDISH-BENTINCK

COMTESSE DE MAILLÉ



COMTESSE ELIE DE GANAY



COMTESSE DE BEAUCHAMP

The Frenchwoman, they say, puts on her gloves in the house, the Englishwoman slips hers on at her doorstep, and the American pulls hers on in the street. Here, we present as the result of this French attention to detail, six young women of the smart world of Paris, turned out in the latest models of the season, the very pink of French perfection

AS THEY WEAR IT

The French

CAST an eye on the Comtesse Jean de Vogué's new Lanvin cloth coat, in beige trimmed with black astrakhan. Observe the leopard touches on the Comtesse de Ganay and her Reboux hat, which is a beret on one side.

Consider the Comtesse François de Beauchamp's light beige Vionnet coat with the silver fox double-crossed on the chest, and the Reboux hat that zooms up in the back. Notice Mrs. Cavendish-Bentinck's deep rose velveteen suit from Lelong, in seven-eighths length, and her brown velvet hat from Louise Bourbon.

Glance at the Comtesse de Maillé, a wooden soldier in Schiaparelli's coat and Agnès's hat, and the Comtesse Henry de Zogheb in Chanel's black woollen suit, a blouse of the famous Chanel stripes, and a black felt toque from Esther Meyer. And then jump across to page 41 and take in Lady Wimborne's suit, with the neat and quite gaudy checks typical of this year.



LADY WIMBORNE IN SCOTLAND



SEÑORITA SYLVIA OLIVIERA



MISS SUSAN MONTAGU; MR. JOCK BRUCE



LADY BROUHAM AND VAUX



THE COUNTESS OF OXFORD AND ASQUITH, HER STEPDAUGHTER, AND GRANDCHILDREN

BALMAIN

The Britishers

The Countess of Oxford and Asquith, clad in her own style and superbly oblivious to revolutions in fashions, watches the golf at North Berwick with her stepdaughter, Lady Violet Bonham-Carter, and her grandchildren, Laura Bonham-Carter, Princess Priscilla Bibesco, and Crescida and Mark Bonham-Carter

NEW SNOW-SCENES



- The young lady executing that kick turn finds that a sleeveless jersey waistcoat worn over her blouse keeps her warm enough when the sun shines hot on the snow; from Jane Régny

- The bright red wool jersey shirt about to start flashing down the hill-side has a round neck that is cut high enough to keep out the snow should its owner land in a drift; from Knize

- Hermès "Bulgare" is a gay plaid waistcoat, and the trim trousers may be tucked in heavy socks that match

- The ski uniform is never more correct than when it is trim and workmanlike. A shirt with a collar and a cravat, upper left, is a good choice. The newest berets are crocheted; Knize

- The waistcoat may be of broadcloth. The canary-yellow one in the centre has a scarf to match; Besse. The tiny ski cap is smartly pulled way down over one eye; from Jane Régny

- Patou's "Chamonix" is an intricately cut red broadcloth vest with a slide closing. The neck-line follows that of the crêpe de Chine blouse beneath

- Hermès "Arlberg" is a knitted yellow sweater with slide fasteners at the neck and the cuffs. Huge canvas-covered gloves are warm and waterproof. The pants are full, but trim

- At the left are Marie Belair's jersey cap and a flannel scarf from Knize

SANDSCAPES of 1932



- Even in the sunniest climate, you'll sometimes be grateful for the warmth of sheer wool. Above is Jane Régny's well-cut "Violette"; from Hollander

- Hélène Yrande's sleeveless dress with the jaunty little bolero is appropriately called "Tanjarina." The brimmed hat is from Rose Valois

- "Midget Golf" is a nice light-weight beige wool from Jane Régny. It's a semi-sports dress, so the sleeves have only a slight puff; Hattie Carnegie

- The young lady with the ball wears a red leather belt with her plum coloured pyjamas. The belt has a tiny white piqué tongue and is from Hermès

- A good quick-change solution is Hélène Yrande's red woollen shift. It can be slipped on over any plain white sports dress, with great effectiveness

- The Riviera started this bit of dash—wearing nothing but a colourful handkerchief above your pyjama pants. A little string around the neck helps!

- Horsy ladies can carry their marks of servitude even to the beach by wearing Hermès horse's-bit buckle. It's good with riding-clothes, too, or, for that matter, with your sports dresses

- Rose Valois's "Quidam," sketched at the lower right, is a smart hat and scarf set—just the thing to wear with your Southern sports clothes to give them a bright flash of colour



LUIGI DIAZ, PARIS

JEAN PATOU'S HOUSE

in Biarritz

Below the terrace of the house is the swimming pool, overlooking a valley and wonderful scenery. At the right and left of the pool are formal rose-gardens with box borders, where flowers bloom far into the winter. Lunch parties at "Berriots" are arranged on the spacious terrace in the sun, reflected in the surface of the pool

THIS house of Monsieur Jean Patou's is of very interesting modern design, built by Eugène Sue, an architect who has a great name among the French architects to-day. It is an unusual example of its style, because, though modern, it has classical lines and is furnished with both modern and antique furniture, the antique pieces being mostly Directoire and late Empire.

This great white villa is situated on the crest of a hill in the beautiful Basque country behind Biarritz, amidst a magnificent property of several hundred acres, with a drive of more than a mile through oak-trees and flowering hedges from the

gate to the fore-court of the house—a fore-court, by the way, large enough to park more than twenty motor-cars.

From the terrace, one has a superb panorama of the country, reminding one of the *fond de paysage* in early tapestries and Italian primitives. The gardens are magnificent and laid out in the classical manner. There are a swimming pool below a great dining-loggia, a deer park, a *potager*, glass-houses, and farm lands beyond the boundaries of the woods. "Berriots" is built to entertain the large numbers of guests who are invited by its hospitable owner to lunch and dine and dance there.



In the upper hall, from the round window over the entrance, one has a vista of the approach to Monsieur Patou's white villa—a long drive through oak-trees, bordered with flowering hedges

From the lower terrace, one looks across the fountain in the basin, down into the deer park, and, beyond, over the farming lands of the estate—a superb view of the Basque country beyond Biarritz



LUIGI DIAZ



• Molyneux made this dress out of chiffon velvet as deep and black as night. Against this background, the jacket of flaming velvet seems almost to really burn. The dress wraps close to the body, moulding a peplum to the hips and then tying it at one side. The looseness of the jacket, the oval neckline, the long lines, make Molyneux's "91 B" perfect for the evenings of midwinter

• A different sort of flame, a transparent, pinky flame, is what makes this dress, Molyneux's "86 B," so light, so right for Southern nights. It is made of organdie-chiffon, an entrancing new material which describes itself. The back interest is the great thing about this dress, the little cape and the way in which all that crisp fulness emerges below the moulded hips

• Still a third nuance of flame colour is in the crêpe marocain of this slender dress. It is a strong, vibrant flame, the brightest of all flames. The lines themselves are of utter simplicity; the décolletage is draped high at the neck; faggotting runs a line across the front; the belt has a strass buckle to fasten it. This dress, "Altière," was made by Lanvin; from Hattie Carnegie

At a party in New York, a few nights ago, everyone noticed one of New York's beauties with her arm tied with a bandage, as if she had taken her chiffon handkerchief and wrapped it tightly around her forearm. This was just what she had done, having cut her arm slightly, but, like so many other little tricks starting out to be unromantic necessities, it ended by looking very amusing to those who saw and by being much copied by those who are quite unwounded.

- A lovely lady, who has always rather fancied her feet and hitherto had no chance to show them off, has gone the Greek-sandal wearers one better, this season. Backed by the barefoot mode, she ordered silver sandals made exactly, but precisely, like those the Greeks wore. That is, hers are scarcely more than a sole; the strappings go between her fourth and fifth toes, in the antique manner, and there is a thong at the ankle with which to draw the straps more tightly.

- Bracelets worn in large quantities look new and do things to your costume. For instance, a woman seen dining at the Colony the other night wore a sternly plain white satin dress, white sandals, white everything except a series of heavy bright red bracelets all the way up one arm. Mark that it was one arm only, for the secret of success in your jewels is to concentrate them.

- Hair-dressing note: a tall lady observed in the evening wore her hair in the style of a Du Maurier drawing—brushed smoothly back, partless, from a loose, fluffy bang, and ending in many little curls.



- This is a different variety of flame altogether. It's the colour of the intense little green flames that lick a stick of iridescent driftwood. The dress itself is of dull-surfaced crêpe marocain, very simple, and over this goes a jacket of glittering black paillettes. This jacket has curious sleeves, edged with paillettes in green. Jeanne Lanvin calls all of this "Symphonie"; from Hattie Carnegie

FLAMES AT NIGHT

New burning reds and sulphur-green

CURTAIN RAISERS

**Up with
some new ideas**



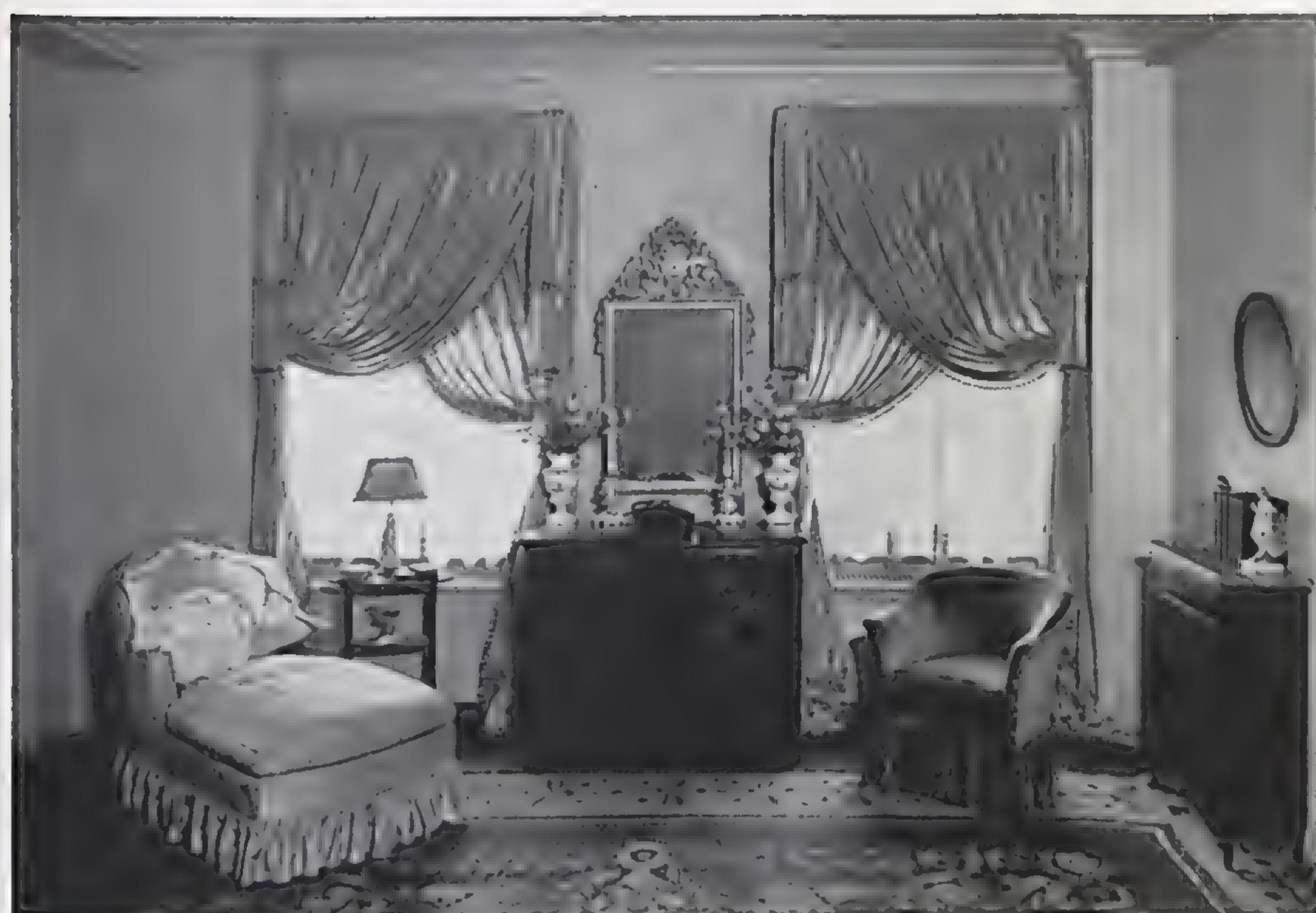
FRED R. DAPPRICH



MARTINUS ANDERSEN

Plaid curtains are pets of the moment, and here they are in red-and-black taffeta cutting a vivid pattern across the white walls of Mr. Gilbert Adrian's bedroom, in Hollywood, California. Crystal motifs are painted on the walls, a black column holds an urn of baby's-breath, and the bedspread echoes the red-and-black plaid again. Adrian is the decorator

By this clever trick, a single narrow window is turned into an enchanting vista. A mirror is put on each side of the window, and the whole is hung with Mayfair chintz from Marshall Field Wholesale. Fluted organdie not only edges the curtains, but is used to flounce the chair. The urns are filled with laurel leaves. The Empire Exchange did the decorating



DIX DURYEA

Peach-and-yellow strié taffeta curtains edged with ball fringe are looped above peach chiffon glass curtains in this bedroom of Mrs. Richard B. W. Hall. The walls are painted in peach, the ceiling in faint yellow. Yellow taffeta covers the chaise longue, and the rug is an Aubusson. Diane Tate and Marian Hall, decorators

The living-room of Mr. and Mrs. King Vidor's house at Beverly Hills, California, has curtains of white linen, lined with gingham—and the Audubon pictures are framed with the gingham. The walls are white; one sofa is covered in green-and-white linen and another in white duck piped in green. Adrian is the decorator



FRED R. DAPRICH

PERSONAL BELONGINGS

made for their owners

1. A pet possession of Mrs. Harrison Williams is this bracelet with an imperial jade hand of Buddha, mounted by Cartier with jewels
2. Mrs. Parker Corning's jewelled bill clip carries her racing colours; Udall, Ballou
3. The silver spur of Lady Jean Mackintosh was a gift from her husband, Mr. Charles E. W. Mackintosh, who had all his famous sporting medals melted down to make it



4. Two famous trinkets of Miss Elsa Maxwell are her cigarette-case and lighter, given to her by Lady Ribblesdale and cleverly marked with her name and address
5. A bit of clever nonsense is Gertrude Lawrence's magnificent, jewelled whistle, with which she calls her Schnauzer
6. The Baronne Eugène de Rothschild never travels without her brown leather bag, enclosing a rug and a cushion





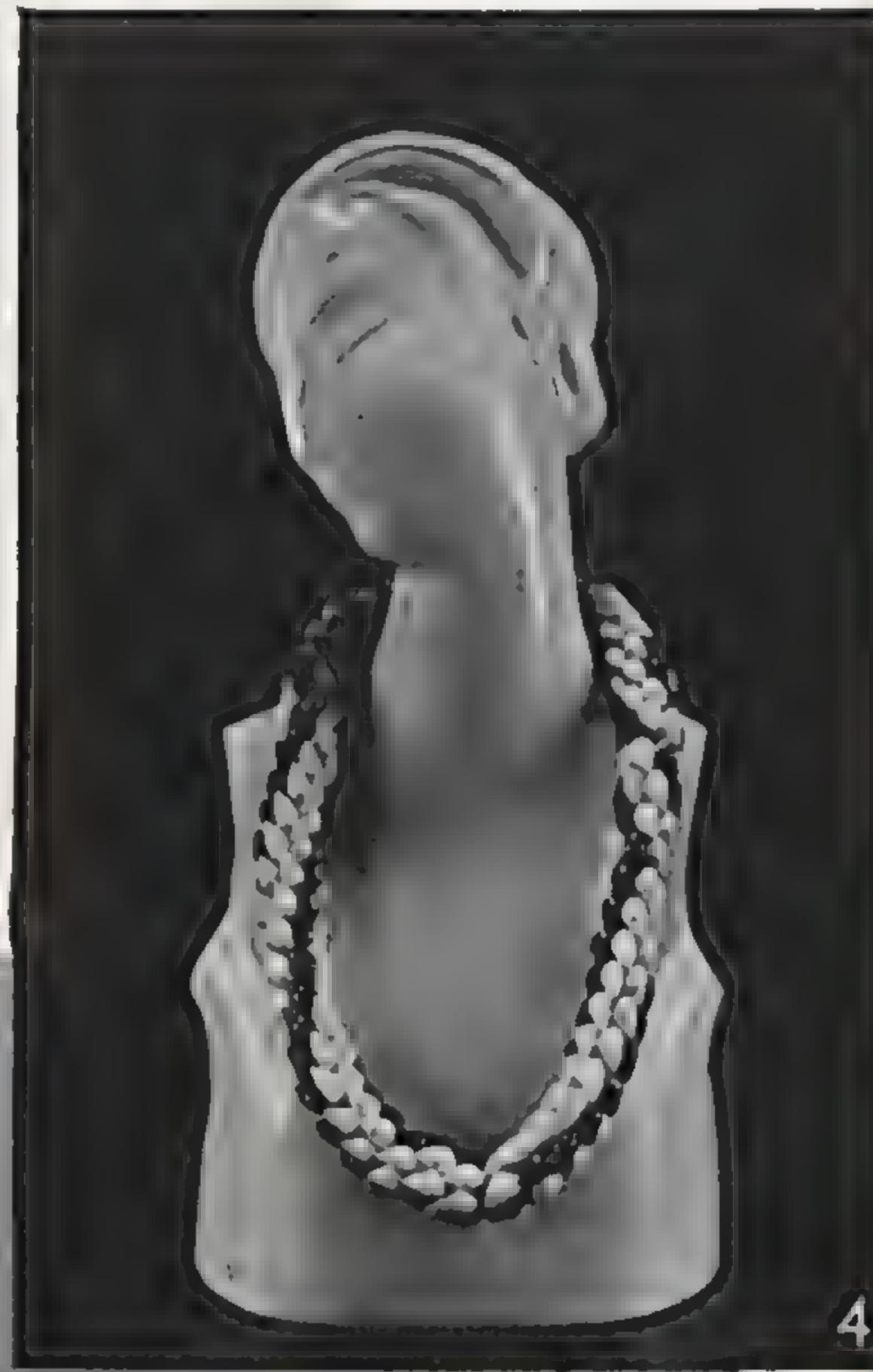
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1 and 3. A bridesmaid gift of which Miss Martha Milliken is terribly fond is this enamel vanity-case with a diamond monogram. Inside, in the bride's handwriting, is "To Marty from Betty"
 2. Tilly Losch, the dancer, now Mrs. Edward James, brought back from London this Lalique dragon-fly for a mascot on her Rolls-Royce
 4. Mrs. Gifford Pinchot often wears an unusual lei of shells which she bought in the South Seas



6

5



4



MOLYNEUX has thought up something new for dinner in your own house—what he calls a dinner tea-gown, "70B," of flame double georgette, with sleeves and a train. You will find it at Saks-Fifth Avenue

AUGUSTABERNARD'S two dresses at the left are, fundamentally, one and the same dress, "730," featuring a cape in one version, a bow in the other. The crêpe romain is in one of the new fuchsia shades

AUGUSTABERNARD removes the shoulder cape from the fuchsia crêpe romain dress and adds a big, dangling bow to the décolletage—and there you have "730" in a much more sophisticated and formal version

JEANNE LANVIN'S black velvet dress, "Rubicon," (below, left) has a back that you can't quite keep your eyes off. With great chic, two lengths of the velvet are caught at the waistline, falling in loose ends below

HEIM'S enchanting little ermine jacket-cape, "Piccolo," is about the briefest ermine cape in existence. Think how perfect it would be for Palm Beach. A jewelled pin fastens it on one shoulder; from Stein and Blaine

FINDS OF THE FORTNIGHT

REBOUX hats coast down from behind the left ear to beyond the right eye. In "Gigolo" (left), of pruneau felt, the crown is high in back; Saks-Fifth Avenue. Lanvin's "Moscovite," of violet-brown tweed has brown astrakhan

REBOUX exaggerates that important upward sweep in hats by topping "Cinq à Sept" (lower left) with a tuft of crosse; from Bendel. "Satan" is Lanvin's black cloth coat, with a deep black caracal cape-collar

REBOUX'S "Emeraude," the hat of green felt and green taupé which you see at different angles on the two ladies at the right, follows the current upward swoop of the green-shot feathers; from Saks-Fifth Avenue

AUGUSTABERNARD'S green crêpe marocain dress, "723," seen on the two ladies below, has an amusing collar and a flare on the sleeve. It is perfect with Reboux's hat, "Emeraude," described below, left

LOUISEBOULANGER made expressly for Madame Agnès the evening jacket shown in the lower right corner. It is of ruby-red velvet—extremely expansive as to sleeves, short and tight at the waist; Saks-Fifth Avenue

From Paris

designers





HOYNINGEN-HUENE, PARIS

The Duchesse d'Ayen

Like all the smartest Frenchwomen, the Duchesse d'Ayen is running about modern Paris looking like a page in the "Journey of the Magi" of Benozzo Gozzoli, in the Palazzo Riccardi in Florence. With her chic black velvet Vionnet coat, she wears her Florentine hat from J. Suzanne Talbot, with a tip of pheasant feather to match the burnished copper colour of her hair

DUTCH TREAT

As seen by Her

THE spirit of Dutch treat is in the air. You take me, and I take you. At the Voisin, you see Mrs. C. C. Fulton Leser and Mrs. Richard Sears, of Boston, trying by arithmetic, algebra, and geometry to divide the bill up between them. Half the parties in the city are being given for the unemployed, or else, subscription fashion, every one pays his or her way. Lady Mendl's sale of old clothes, at Mrs. Cameron Tiffany's penthouse, right under the red nose of the Empire State Building, netted a nice little profit and delighted a great many impoverished ladies who are flaunting their new fifteen-dollar Molyneux-Mendls—with great success.

The occasion gave rise to speculations as to how many clothes the lady actually has, if she can support life after an entire trunk has been cleaned out. She travels—this is gospel truth—with twenty-one trunks. Speaking of her clothes, by the way, when she lectured at the Junior League under the auspices of the Decorators' Club, she wore a little brown Patou creation appropriately called "Causerie." It must be the thing to name your garments or refer to them by name. Dorothy Parker sparkled at her own party for Raymond Massey, the current Prince

of Denmark, and his pretty young English wife, in a black dress with a short silver jacket, which was chic as chic, but unremovable, and she constantly referred to the garment as "Tappé's Folly."

To go back to the unemployment theme, the party Mrs. George Eustis and Mr. Jack Kennedy gave went off with a resonant bang. They took two empty apartments at 10 Gracie Square, with priceless murals on the bare walls, hired a magnificent orchestra, and dispatched three hundred telegrams, asking that their guests pay a tax of \$5 each for the unemployed. All drinks cost \$1 each, a man from Coney Island took smirking portraits of the guests against silly cardboard backgrounds, and a good time—we can vouch for it—was had by all. Eleanor Barry ran around for weeks before it, cajoling the young men in furniture departments to lend her chairs and sofas.

Phil Browne and Priscilla Preston did their little bit for the unemployed at a very amusing poker party. The chips were sold for fabulous sums, and a neat profit went to a worthy cause.

One of the advantages of the depression, socially, is the revival of the quiet pastimes of the old pre-whoopee days. The Guild of Musical Amateurs is meeting regularly under the direction of Harold Bauer. Mrs. Charles Mitchell is the guiding light of these musical afternoons, with Mrs. Vincent Astor, Phyllis Byrne, the two young Choates, Mrs. Daniel de Menocal, Mrs. Arthur Woods at the piano, and a good many other ladies with musical leanings who put in hard time with the metronome in their extreme youth and want to keep up the proficiency they acquired thereby. What goes on in the mind of Anna Case, Mrs. Clarence H. Mackay, during these musical afternoons, no one exactly knows. Another of the Edwardian pastimes is James Struthers' dancing class. He teaches tango and tap dancing, as well as the regular skim-

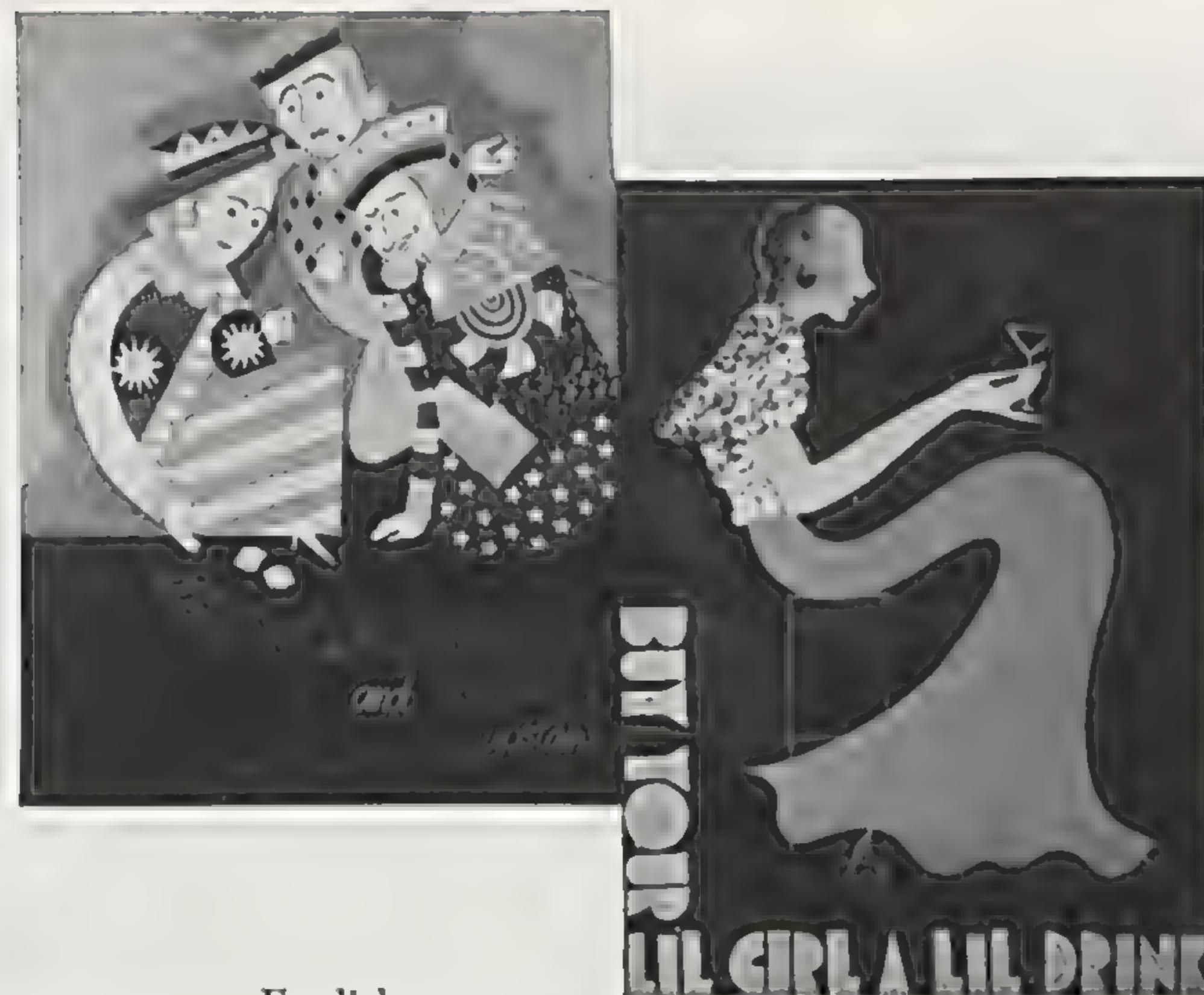
Brilliant posters by Lester Gaba hawked the more worthy and money-bringing features of the evening at the party that Mrs. George Eustis and Mr. Jack Kennedy gave to help the unemployed

ming about—and his afternoon classes are chic and good fun.

Bridge is being played for noticeably lower stakes, this winter. Those who used to play for ten cents, play for five cents now, and there are few enough of them. Mostly, every one plays for a penny or half a penny as they did when they graduated from Foxcroft, to say nothing of Backgammon and Acie Deucie, when a fifty-cent game is something, and no one will take a double.

Also, there is something very grand about the Biddle convention in Philadelphia, all the Biddles gathering together to celebrate the landing of the first Biddle on our shore. What fun for the family-tree climbers. Wrenching ourselves away from the city of brotherly love, we trip over the recollection of those remarkable conventions of the illustrious and enormous Huntington family. Younger Huntingtons will tell you that these sessions are terrifying; you look across the packed room and suddenly see your own nose attached to an old gentleman you have never seen before, or a total stranger gets up to say a few words, and, by heaven, he has your brother's voice—such are the weird vicissitudes of heredity.

At the parties that were given for Mr. H. G. Wells, the eminent writer made every one play his new game. YOU are given a silly phrase, "The cat had kittens at the Colony." I am given another phrase, "Violets bloom in Bali." We neither know (Continued on page 78)





VANDAMM

Background for tragedy

Against the austere columns of a New England house, pose the fated figures of a modern Electra, Clytemnestra, Agamemnon. Both setting and characters recall the mood of the Orestes-Electra Greek tragedy. Alice Brady, Nazimova, Lee Baker play these parts in the Eugene O'Neill trilogy, "Mourning Becomes Electra," produced by the Theatre Guild, hailed by the critics

SEEN ON THE STAGE

by David Carb

MAJESTY, dignity—those two words, pathetically or gloriously rare, according to the angle of approach and the temperament of the commentator, in all considerations of things theatrical—will constantly recur in every mention of "Mourning Becomes Electra," the trilogy by Eugene O'Neill which is both his and the Theatre Guild's chef-d'œuvre. It has a tremendous, tragic sweep, greater than any drama of our generation, almost as great as any drama of any generation. Magnificent surge, the heroic treatment of a tragically heroic theme. Inevitability. Grandeur! With unrelenting intensity, it fits the Electra legend, one of the finest and oldest in the world, to post-Civil War New England—and this application of it to modern life stands up nobly, proudly, beside the classic versions which thrilled Greece in the days of her greatest glory, which have thrilled succeeding ages of all the western races for two score and five centuries.

"MOURNING BECOMES ELECTRA": O'Neill adheres closely to the essentials of the Electra myth as it was set forth dramatically by Sophocles, Æschylus, and Euripides. In but one fundamental does he stray from the Athenians: for the group of fates they called Fate, their deus ex machinâ and Nemesis, he substitutes psychology—but Fate and psychology, when examined clearly without awe, when shorn of adornment, when reduced to their ingredients, will be found to be strangely similar. Otherwise, except in such surface things as costumes, mise en scène, the use of prose where the Athenians employed verse, and local references, mannerisms, and the omission of formal choruses—he adheres with meticulous fidelity to his models. Their House of Atreus, he calls the House of Mannon; their Electra is his Lavinia Mannon; their Clytemnestra, his Christine Mannon; the Agamemnon of the myth becomes in his drama General Ezra Mannon; the Orestes, his Orin Mannon; the Aegisthus, his Captain Brant. Although he does not hold scrupulously to the Aristotelian unities of time, place, and action, the emotion he strives for, and achieves completely, is that which, as Aristotle insisted—and no one has successfully controverted his dictum—is the first and final test of tragedy: purgation through pity and terror. The audiences at the Guild's playhouse in Fifty-Second Street are unquestionably purged spiritually and emotionally when the last curtain falls.

But they are exhausted, too. The performance begins at five in the afternoon, stops at seven for refreshment, begins again at eight, and continues until after eleven. That in itself would not be tiring if the drama were continuously moving. But the third of the three plays indulges in much repetition and introduces a new and quite unnecessary motif. Thus, only two of the five scenes are essential. The one in which Orin commits suicide has been amply lead up to, his action fully motivated. And so is Lavinia's decision at the end to lock herself away from life in the deserted and

ominous Mannon mansion. Consequently, the three episodes that are concerned with incest could and should for many reasons be eliminated. Although they belong to the fabric of the story (after his mother's demise, Orin, who loved her and hated his father, transfers his transformed love to Lavinia), their introduction in the last section and the elaborate way in which they are expounded block the sweep somewhat. They would not have done so had the Guild produced the plays as O'Neill designed them—as separate plays on successive evenings. By that scheme, much would have been lost, but then the third play could not have been objected to. For the objection grows more from emotional exhaustion than from technical awkwardness: the sag is in the audience, not in the writing. As it stands, the three scenes add little, and they take away much. Their inclusion at the end of so long and so stirring a session is the sole important weakness in a tremendous theatrical experience.

The first section of the trilogy is called "Homecoming"; the second, "The Hunted"; the third, "The Haunted." Christine Mannon (Alla Nazimova) during the absence of her husband (Lee Baker), a Brigadier-General in the Union Army, has taken a lover, Captain Brant (Thomas Chalmers) of the clipper ship, *Flying Trades*. Her daughter, Lavinia (Alice Brady), resents the affair because she loves her father deeply and because she, too, has a yearning for Brant. Ezra Mannon returns from the War, is poisoned by the infatuated Christine. Lavinia finds out. When her brother Orin (Earle Larimore) is discharged from the victorious Union forces, she drives him to shoot Brant. Deprived of her lover, Christine commits suicide. And because he feels responsible for his mother's death, Orin kills himself. Lavinia, the moving spirit of the debacle, having destroyed all that lived in the luckless house, orders the shutters nailed shut, enters it, closes the door, and locks the world out; she makes the house of disaster a tomb for her breathing self.

Such a bare summary of the story can give no idea of the drama's quality. In such a synopsis, it seems but a succession of melodramatic deaths. But so in outline does "Hamlet," "King Lear," the "Oresteia" of Æschylus, the "Electra" of Sophocles and of Euripides. Drama stories in summary can never even suggest the lofty, radiant spirit which may inform them, which may make them momentous, both harbingers and fulfilments, tremendous, ecstatic, enduring experiences. For, as every one knows, it is the treatment, the fervour which infuses it, and not the physical plot which creates great drama. Savants have pointed out constantly and with unbroken unanimity that in a society constructed as ours is, there are (Continued on page 76)



THE CHILDREN'S HOUR

For the Hostess



• The beautiful silver, complete with tray, from which the littlest girl is having her supper is the Dolly Madison design by Gorham. The older little girl has a more grown-up place-mat and a set of yellow "Bon Appétit" china; Childhood • Bunnies on the run make this silver set by Wallace (lower photograph) a perfect thing for a child to call his own

"ONCE upon a time, all the babies in the world were wrapped up in long, ruffled skirts with a multitude of petticoats underneath and never had anything to eat but milk, milk, milk." And, at this moment, the modern child is bound to break up the story at its very beginning with, "What, they had no bananas?" For even the youngest of the younger generation knows that variety, aside from being the spice of life, is his own portion in it, and he begins demanding his due at the early age of six weeks, when orange-juice first appears upon his horizon.

Advanced young mamas no longer regard the fact that their infants are consuming bananas in their early weeks, vegetables at four months, and meat at eight in the light of radical and breath-taking departures. Their chief concern, once the child has passed these momentous landmarks in food, is to provide three meals a day that he will eat—and *like!* For, faced with a monotonous routine of porridge and milk and puréed vegetables and prunes, a child becomes frankly bored with his food. It is at this point that he bangs Uncle Victor's beautiful Tiffany porringer (with contents) onto the floor or, like Mr. Milne's Mary Jane, cries with all his might and main because dinner is lovely rice pudding again.



• Godparents, attention! This porringer, mug, and bowl will teach your godchild his letters and his numbers; by Watson. The knife, fork, and spoon, boasting animal heads, and the tray are all by Gorham

• The young gentleman at the right has a superb porringer and mug with modern roosters, designed by Eric Magnussen for the Gorham Company. This table and that on the opposite page are from Childhood

• This china set for when we are slightly older tells the tale of Little Boy Blue; Wm. H. Plummer. The table is for sick-a-bed days. The legs can fold under to make it a tray; from the Women's Exchange

• A hot-water plate with the Old Woman in a Shoe (right), an egg-cup with roosters, and a tray with Mary's lamb; Lewis and Conger. The chickens are napkin rings, and the figures hold place-cards; Childhood



So the modern young mama extends her hostess duties into the nursery and, aside from providing her children with what the doctor says they must eat to grow up healthy, wealthy, and wise, she exercises the same eye for pleasant variety in their menus as she does at her grown-up dining-table. Not only does this still the plaintive wail that "I don't want those same old pease again," but it gradually accustoms the young person to the variety that is to come in more mature years. One precaution that should be taken in introducing new foods into the picture is to give them first in small amounts, so that both the child and his system can become accustomed to them.

Of course, porridge is the classic rock upon which diets are founded, but, when it threatens monotony, it can be replaced by rice, macaroni, spaghetti, or noodles. Dry cereals in their infinite variety provide as much nourishment and are as easily digested as the cooked variety. Sandwiches are a joyous innovation for even a very small person, and what can be more fun than small-sized square ones of cream cheese and jelly? Vegetable soup brings vegetables in a new version. Baked sweet potatoes, stuffed potatoes, and tomatoes baked with rice are all variations of an old theme. Carrot timbales, (Continued on page 77)



ANTON BRUEHL



CHAMELEON DRESSING

Double-duty tweeds

When you wear this brown-and-beige tweed ensemble to town, it's a frock and a jacket, and the accessories give it that citified air—the shoes of brown suede and leather with Cuban heels, the feather-trimmed knitted wool beret, and the brown wool bag; I. Miller shoes; suit, hat, and bag from Peck and Peck

For golf, there's a skirt of the tweed and a tan cashmere sweater, and you wear the jacket when you need it. On the green, the accessories worn are the classic ghillie golf shoes of beige and brown leather and a brown felt hat with a brim. Shoes from I. Miller; ensemble and hat from Peck and Peck

Lace for informal wear

If you're clever, you're smart in the same dress at two different types of occasion. Take this dress, for example, of dark red lace in that wearable ankle length. For informal dinners, an elbow-length cape slips over the head, and you add brown satin pumps, a brown crêpe bag, and simple jewellery; all from Altman



Lace in formal guise

Without the cape, the red lace dress is as formal as you could wish, with its deep, oval back décolletage. Open sandals in a red to match, a velvet bag, with an unusual jewelled fastening, and jewellery of a formal type add a note of elaboration—transforming the dress completely from its informal rôle; all from Altman

Presto change, with a blouse

A two-piece dress with two blouses is a godsend to the business woman. At the office, she wears an eggshell crêpe blouse with a black crêpe skirt, completed by a black felt hat with a fluted brim, town shoes of black suède and leather, and a black suède bag. Shoes from I. Miller; hat, bag, and ensemble from Russeks

After office hours, she effects an almost magical transformation by changing to a bright evening blouse of silver lamé—perfect for dinner or an informal party. Satin slippers with rhinestone clips and a white satin bag with a crystal clip are smart accessories. Shoes from I. Miller; dress and bag from Russeks



Investments in chic for slim allowances

From the day it appeared, this white sweater has been a rage. That wide waistband, the angelic collar, the ribbed cuffs—you can't ask for more; about \$3; Lord and Taylor

By this time, you know how masculine things are stampeding the South—so consider this shirt. Masculine, yes, but alluring in pink silk that looks like jersey; about \$11; from Best

Here is the sweater that is sweeping like wildfire through the resorts. The English tennis ladies brought it over; it's coarsely ribbed, in rust or yellow, and costs only about \$11; Best

An almost lifelong investment is this coat and skirt of beige-and-brown tweed; about \$60; the soft brown Scotch wool sweater, about \$16; the felt hat, about \$13; from Fortnum and Mason



Nice for down around Aiken—even nicer when you go back to school—this brown knit dress with that delicious salad-green collar and cuffs; about \$40; Bonwit Teller

The second young rail-bird is buttoned up to her chin in a brown suède cloth suit with metal buttons—all of which costs about \$17; from Lord and Taylor

Put your money on diagonals, if you want a good return in chic. This brown-and-white knitted jacket, brown skirt, and white jersey blouse cost about \$45; Bonwit Teller

Another perfect hurdle for a limited income is this costume: beige-and-brown jersey blouse and brown tweed skirt, which can be bought separately; about \$12; Lord and Taylor

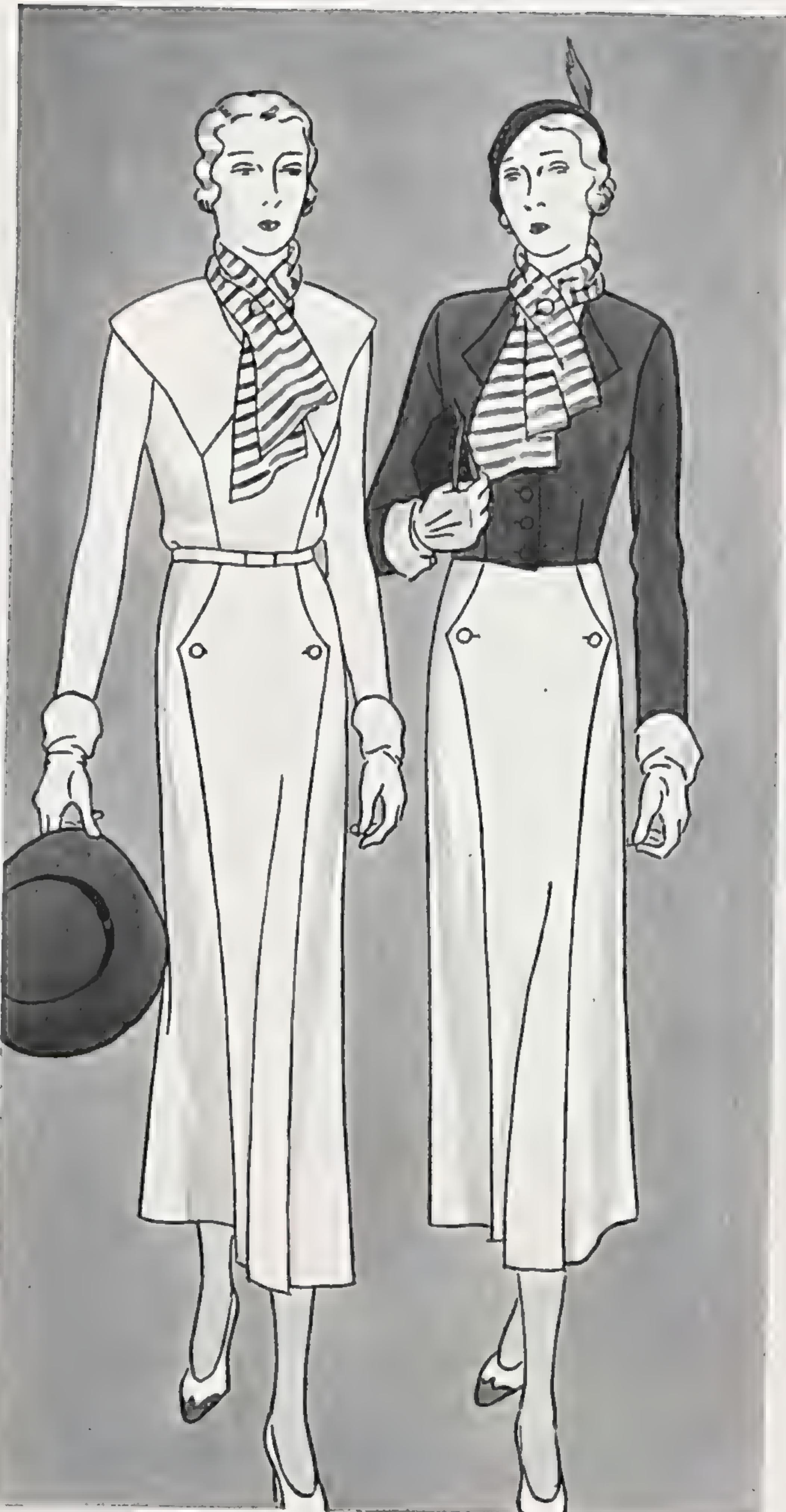
A pearl of little price is this rough knit dark blue suit, owning a white long-sleeved blouse with a bow. This, young ladies, costs under \$11; from Saks-Fifth Avenue



ENSEMBLE No. S3546
Even afternoon clothes have gone in for the jacket racket. The softly flattering ensemble at the left is of heavy crêpe româ. The jacket is wrist-length. Designed for sizes 32 to 46

FROCK No. 5877—The simulated bolero on this dull crêpe frock is effected by a frill that ties in back and is repeated on the sleeves. The sleeves may also be long. Designed for sizes 12 to 20 and 30 to 38

ENSEMBLE No. 5875—A sleeveless dress, a fitted jacket with huge lapels, and a striped scarf combining their colours makes a smart ensemble. It's of rough crêpe in two tones. Designed for sizes 32 to 40



THE JACKETED MODE



5879-5858

5869-5870

5867

5876

5873

BACK VIEWS OF THESE DESIGNS ARE SHOWN ON PAGE 72

COAT No. 5879 SKIRT No. 5858—A jacket looks especially new in three-quarters length. This suit of diagonal woolen from Walther would travel well. Designed for coat sizes 32 to 42 and skirt sizes 26 to 38

JACKET No. 5869 SKIRT No. 5870—Navy-blue flannel with cornflower would effect a successful merger in this suit. Its six-gored skirt is designed for sizes 26 to 38; its single-breasted jacket for sizes 14 to 42

FROCK AND JACKET No. 5867—Only the one-piece flat crêpe frock with its bows is shown here, but there is a jacket to match illustrated on page 72. It is an "Easy-to-Make" Model. Designed for sizes 32 to 42

FROCK No. 5876—A shoulder cape with a tiny rolled collar complements this two-piece tussur dress. The sleeveless blouse is cinched-in like a bell-hop's coat. It is designed for sizes 12 to 20 and 30 to 38

JUMPER FROCK No. 5873—Crossed bands button waistcoat fashion over this one-piece jumper frock, which is made with restrained fulness and short kimono sleeves. It is designed for sizes 12 to 20 and 30 to 38



Hats of a feather

The top hat is Mademoiselle Mado's own interpretation of height at the back. Next comes a Rose Descat model made of brown corduroy. A Talbot hat is third, and, last, a new beret with a crystal feather

TIPS ON THE SHOP MARKET

By Shop-Hound

PARIS, it seems, has been having a taste of what it means to have a depression, too. At any rate, many of the famous makers of hand-sewed shoes have been forced to cut down on their workers, thus, if not flooding, at least overpopulating Paris with out-of-work custom shoemakers. The house of Pinet, with its enormous organization, was able to absorb these workers in the production rooms, and the result is, as far as we bloated bond-buying ladies are concerned, that you can now buy Pinet shoes at much less than once upon a time. This is due to larger and less costly production, which immediately cuts down duty, which immediately makes it possible for you to have your Pinet shoes at not so much. The difference is considerable; whereas the prices on Pinet shoes used to run up to \$50 a pair, the scale now stops at \$28 and begins with the very inconsiderable sum of \$16. And for workmanship, fit, detail, general jewel-like perfection, Pinet shoes are unbeatable. I've told you that before; mind you remember it—it's to your advantage.

- Abercrombie and Fitch has a substance, a cream I should say, called Vita-oil, which is supposed to freshen and preserve leather like nobody's business. Suppose you have a saddle, an old, tired saddle, that has seen its best days and knows what the world is all about and doesn't care much; you take said Vita-oil and rub lots of it in your poor old saddle, murmuring words of encouragement. The first thing you know, your saddle is another person, almost another saddle; the only trouble is, it's so lively it's as much as your life is worth to stay on your fine, new saddle.

- Wonders, if I may coin a phrase, never cease. First, they took the wings away from an airplane and called it an Autogiro; then they took the drive out of the *derrière* of an automobile and called it a Cord; and now, by Jiminy, they have taken the blades out of a razor and called it a Schick Dry Shaver. It goes right on acting like a razor; a gentleman's beard disappears same as in the old days, but the principle behind the thing is all

changed. The horse will be the next to go. But weep no more, my lady, for this is called Progress. The only way I can describe the Schick Dry Shaver is to say that it looks like the pad at the end of an electric iron cord, the end you stick into the iron itself. At one end of this pad, there is a full set of little teeth, and these are what you shave with. To quote the makers, "It clips the hair from the face comfortably and closely, at the same time gently massaging the skin. And it does this so rapidly that there is no sensation of cutting—just a path of clean-shaven face." That's Progress, ladies. No sensation at all, just a path. So there you are. I couldn't have said it better myself. The place to buy this ultra-modern object is Saks-Fifth Avenue, just for instance.

- What with this and that and the Depression, it is a sad thing when it comes time to fish in one's pocket and fork out more cash to pay for a Southern wardrobe. One dodge is this, guaranteed to foil utterly the wolf at the door. Irene Franks will make over your last summer hats, and, when I say make over, I don't mean add new trimming, brush the cobwebs away, and let it go at that. She will take your old headgear entirely apart, and, guided by your choice of one of her French models, copy its lines, its trimming, its very look, until you find yourself with what really amounts to a new hat. Nothing remains to make you feel that the thing on your head is something you have worn before. And this miracle she will perform for a very reasonable sum. And you know me; when I say reasonable, I really mean reasonable.

- There is a new little shop on Madison Avenue called Gifts For Sportsmen, and there you have it in a nutshell. The most improbable articles are decorated or arranged in such a way as to make them admirably appropriate to that per cent. of our population that spends its time huntin' and shootin'. For instance, backgammon counters on which are painted, really beautifully, race-horses, huntsmen, fox's heads, and other such devices. There are tile cigarette stands and tables with their (Continued on page 80)

"What Can such Skin Loveliness be had for less than a PENNY A DAY!"

THE HALF FACE TEST

amazes fifteen
famous physicians. And thrills
the women of fourteen cities!

Maybe you've already read about the Nationwide Beauty Clinic. How 15 dermatologists, in 14 cities, tested the leading soaps, creams and lotions on the faces of their women patients.

But, do you know the two vital facts this clinic disclosed?

[1] That Woodbury's Facial Soap secured a higher scientific rating than any other beauty aid?

[2] That Woodbury's proved the least expensive of all accepted complexion treatments?

For a whole month, 612 women cleansed the left side of their faces with *any* soap, cream or liquid of their choice. But on the right side of the face they used only the creamy lather of Woodbury's Facial Soap.

While most of the physicians have recommended it for years as the finest of all daily skin cleansers . . . for both the normal and the supersensitive skin . . . even *they* were surprised at the magnitude of Woodbury's victory! Even they marveled that in over 79% of the cases, the Woodbury-treated skin showed a marked improvement over the skin treated with other and costlier preparations!

Some women are either foolishly frugal or wantonly extravagant in the prices they pay for complexion aids. Either they buy ordinary toilet soaps of no dermatological value; or expensive creams and liquids, whose chief recommendation is a nice odor.

Woodbury's cannot be judged merely as a toilet soap. For it is really a scientific beauty formula in cake form. At 25¢, it affords you 35 complete daily facial treatments. No other beauty method is so economical . . . or so effective.

With these findings of Science before you . . . won't you at least try the "Woodbury Way to Skin Loveliness" on *your* face? Woodbury's Facial Soap may be obtained at all drug stores and toilet goods counters.



© 1932, John H. Woodbury, Inc.

USE THIS COUPON FOR PERSONAL BEAUTY ADVICE
John H. Woodbury, Inc., 1013 Alfred Street, Cincinnati, Ohio.
In Canada, John H. Woodbury, Ltd., Perth, Ontario.

I would like advice on my skin condition as checked, also week-end kit containing generous samples of Woodbury's Facial Soap, Woodbury's Cold Cream, Facial Cream, and Facial Powder. Also copy of "Index to Loveliness." For this I enclose 10¢.

Oily Skin Coarse Pores Blackheads Flabby Skin
Dry Skin Wrinkles Sallow Skin Pimples

For generous sample of one of Woodbury's Three Famous Shampoos, enclose 10 cents additional and indicate type of scalp.

Normal Scalp Dry Scalp Oily Scalp

Name _____ Street _____

City _____ State _____

RESORTING TO HAVANA

By Jane Kendall Mason



MRS. GEORGE GRANT MASON, JUNIOR

SO many glowing adjectives have been affixed to the already glamorous name of Havana that I am a bit shy of raising my own small voice to carol its praises. However, since living in Havana for three years, I have been asked so very often, "What clothes does one wear?", "Where should one stay?", and "What does one do?" that I have decided to risk sounding like a tourist's handbook or fourteen reasons why you should come to Cuba.

If you have never been to Cuba, you probably have a nebulous idea that it is at the end of the earth, for it is difficult to realize that so much "foreign atmosphere" is practically at your elbow. Havana is but a paltry thirty-six hours from New York by flying two hours from Miami. The Pan-American Airways, the largest and one of the best air-lines in the world, will bear you in *grand luxe* to Havana at a modest figure, saving some ten hours of your precious playtime. However, if you are not air-minded, there are daily boats from Key West, which arrive about six-thirty at night. If you want a three-day rest en route, most of the cruise boats call, and there are regular liners on frequent schedule between New York and Havana or between Miami and Havana.

There is nothing to fear from the customs. The officers are only looking for

more than the two cartons of American cigarettes which you are allowed! But, if you are going to bring "Ting-a-ling," your favourite canine, be sure to have a veterinarian's certificate stating that he has been thoroughly inoculated against rabies and is in sound mental and physical condition.

Havana is tremendously picturesque, beautiful beyond words, immaculately clean, and peopled by the kindest race that a gullible American could ever stumble upon. English is spoken almost everywhere, so have no fear of dying a painful death of starvation alone and uncomprehended in a strange land.

As to hotels, there are many, with the National, the Sevilla-Biltmore, and the Almendares ranking as the largest. There are also hundreds of smaller and less expensive hostelleries, which are clean and comfortable. But, whichever you choose, make your reservations well in advance.

If you would like to lease a house or apartment for the season, any number are available, and, if you like "foreign" things, you will enjoy them immensely. From the standpoint of decoration, they are unlike anything you have ever seen, very colourful, with high ceilings, gay tile floors, and furniture that leans towards the ornate. If you are bringing your "young" (incidentally, Cuba is a very healthy place for them), you would be wise to take a house. Since they are usually furnished and the servants often go with the establishment, your domestic problems would be negligible. Servants, one might add, present practically none of the high-wage and day-out problems that are the source of so much annoyance in the North.

Your Palm Beach wardrobe will be adequate for Cuba if you add a few dark printed dresses of the type worn in town during the summer. These will be invaluable for lunching in town, shopping, or any odd sightseeing you feel in duty bound to do. Let me caution you against coming with an incomplete wardrobe, for it is difficult to pick up ready-made clothes, and, after all, you didn't come to Cuba to spend hours being fitted! A warmish coat and evening wrap are imperative, since the nights are apt to be chilly. On your shopping expeditions, let me warn you that espadrilles, no

stockings, and a tennis dress are not at all appropriate, for Havana is a city.

You've doubtless heard tales of those "naughty Latins" and how they stare at you on the street. But have no fear; you need not drag your husband around armed to the teeth and raging inwardly while you explore "those quaint little shops," for you will be perfectly safe. The staring is merely the Cuban way of paying you a great compliment and goes no further.

If you go in for sports (and if not, *tant pis*), Cuba will enchant you. There is literally everything—marvellous swimming, golf, tennis, sailing, superlative fishing, and, in the interior, excellent shooting. If you are fond of riding and not fussy about your mount, you can take delightful back-country rides. Jodhpurs and a light-weight coat are the best equipment, since boots and breeches are apt to be warm.

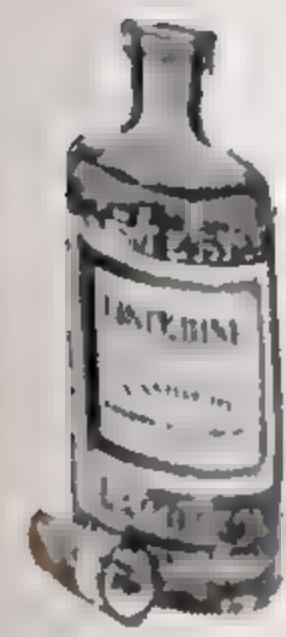
The days are pleasant, languorous, sunlit affairs. In the morning, you swim or laze at La Playa, the public beach, or, if you are fortunate enough to be put up at one of the yacht-clubs, you can lunch on the beach in your bathing-suit. Beach pyjamas have not yet attained a very wide popularity, though a bathrobe is de rigueur, since it is forbidden to walk from your club dressing-room to the beach "uncovered." Just an old Cuban custom!

In the afternoon, you go racing at the Havana-American Jockey Club. Simple clothes are the best, except on Sunday, when clothes are quite formal. Darkish velvets and satins are usually worn by the Cubans, since they have been in chiffons all summer. We, too, have our seasons.

On Sunday afternoons, the Country Club tea-dances are the thing. Do try to get yourself invited, for here you will see all of Cuba's *haut monde* and the young Cuban beauties who are not allowed to go to more public places. You dance out-of-doors, and the atmosphere is not unlike the smarter restaurants of the Bois. So look your best! Sports clothes are taboo.

Cuba now has a magnificent Central Highway, threading eight hundred miles through the centre of the island, from Pinar del Rio at the west to Santiago de Cuba at the (Continued on page 82)

TWICE A DAY TO PREVENT COLDS



We offer you this suggestion for the use of Listerine in the hope that it may spare you or members of your family an uncomfortable, costly, and possibly dangerous siege of illness.

From 50% to 66% Fewer Colds

Prolonged tests conducted under medical supervision on 204 persons in normal health uncover truths no sensible person should overlook. Standing forth is Listerine's remarkable ability to prevent colds. And to lessen their severity.

They prove that those who gargled with full strength Listerine twice a day contracted only half as many colds—and in some cases one-third as many colds—as

those who did not gargle at all. A reduction between 50% and 66%!

When colds did develop among Listerine users, they lasted only one-third as long and were one-quarter as severe. Bear that in mind.

Ordinary Mouthwashes Fail

Such performance, of course, could not be expected from harsh mouthwashes which, by irritating the tissue, allow germs easier entrance. Nor could they be expected from weak, watered imitations of Listerine often devoid of any germicidal power whatever.

Effective Because Safe

Only full strength Listerine, under clinical tests, has shown such preventive action and curative effect.

Choose Mouthwashes Carefully
Some are watered—
others dangerous

Of 203 Listerine imitators which were analyzed, 94 were non-antiseptic, 107 could not kill germs in 3 minutes, 143 were unable to kill germs in 1 minute. Some, used with water, were useless. Others were so harsh they irritated mouth tissue and were, therefore, dangerous.

Such amazing results are due to the fact that Listerine kills germs in the mouth in the fastest time *without injury to tissue*. Unlike that of harsh mouthwashes, its effect is actually healing.

So, while Listerine attacks the cause of infection, it remedies the swelling, irritation, and inflammation that accompany it.

Be Systematic

Make a habit of gargling full strength Listerine every morning and every night. Thus, you keep your breath beyond suspicion and help Nature to ward off colds and sore throat. Once a cold threatens to become serious, increase the frequency of the gargle to once every two hours, meanwhile calling your doctor. Lambert Pharmacal Co., St. Louis, Mo., U. S. A.

LISTERINE effective because SAFE

LUCIEN
LELONG
P A R I S



Has Fashion moved past your favorite perfume, leaving it out-moded? Then permit me to suggest that you try one of my newer perfumes, L, N, or J...to find your new favorite.



ON HER DRESSING-TABLE

A REALLY good beauty treatment, to-day, does fully as much for us mentally as it does physically. We emerge from these sessions with, not only new beauty in our faces, but a new sun in the sky! One retreat that is especially conducive to this kind of mental resurrection is the house of Jaquet, which has one of its New York homes at Best and Company. Here, you are tucked up into one of the rest-inducing chairs and actually lulled into peace by the ministrations which proceed. Things are put on and taken off your face so gently that you are scarcely conscious of what goes on.

Of course, your face is cleaned to the *nth* degree, till you feel it never can be dirty again, then there's the necessary stimulation of the skin, but a mild variety that does not disturb the peace and beatitude into which you have gradually been sinking. While emollients are holding their soothing sway over your skin, the Jaquet eye pads are gently laid upon your eyes, your face is tied up in a gauze masque to keep your contour in the way it should go, and you are left to rest. It is during this period that the eye pads get in their real work.

A SIGHT FOR TIRED EYES

These little packets have a magical way of soothing your eyes, of relaxing the tense nerves that give that drawn, tired look to your eyes, which, in time, make old women out of us without our knowing it. You can almost feel these pads at work, their cool freshness dissipating the tired feeling. This rest period, incidentally, is one of the fundamental theories of Madame Jaquet's beauty régime, and she advises it always in connection with the application of emollient creams at home, during the dressing-for-dinner hour. How, she asks, can emollient creams penetrate into the skin if you are up and about, with your skin busily throwing out oils, instead of absorbing them? Aside from this important consideration, every one knows the value that twenty minutes of complete relaxation has in relation to any beauty régime that is to send us forth better and more beautiful women.

After the final rites of this treatment are concluded, a skilful make-up is put on, involving, among other things, an excellent liquid powder base, and you hie yourself unafraid out into the revealing daylight, hoping you will meet some one you can show your new face to. If you can't enjoy all this in New York, Madame Jaquet's treatments are given in various leading shops throughout the country.

ABBREVIATED SHAMPOOS

Lives there, to-day, any woman who does not periodically discover that her hair needs a shampoo at the very moment when she can least afford the time for sitting under the dryers to have her wave reset? For such a crisis, Jean, the New York coiffeur, has a dry shampoo in liquid form, possessed of many virtues. In the first place, it requires only two minutes to thoroughly cleanse the hair and scalp, and it does not disturb your wave one iota. If your scalp is naturally dry, a tonic should be applied afterward, but, if your hair has oily tendencies, you don't even need the tonic. And think what a matter of minutes means in an emergency, as opposed to the siege of a shampoo and drying! You can have this treatment at Jean's in West Fifty-Eighth Street, or you can buy the shampoo and the tonic in bottles and give it to yourself at home. Jean, incidentally, has perfected a system of permanent waving of white hair, which does wonders in avoiding the dreaded yellowish tinge that such hair sometimes acquires.

Prince Matchabelli has a new essence for the bath in his Abano Bath Oil. Certainly, no one could feel less than luxurious in bathing in such a superior aura of fragrance. It scents your whole bathroom, it doesn't leave oil in your tub, and you need only a drop or two at a time. Another inspiration of this royal *parfumeur* is a toilet-water in pine-needle fragrance. This is especially intended for gentlemen to use after shaving, and its fresh, clear smell will break down any man's prejudice against perfumed toiletries for himself. These may be purchased from Bergdorf Goodman.



Piquant Personality

He's off!
 For playland,
 Sunny fairways
 And velvet greens.
 For many a thrill
 Of a well-played hole,
 Eighteen a day
 Or maybe thirty-six.
 With exuberant pals . . .
 Never stymied by thirst
 At the nineteenth,
 • For Clicquot Sec
 Makes a perfect fivesome.
 • Its piquant personality
 Is gaily accepted.
 A blender par excellence
 Yet delightful alone,
 Mellow as southern sunshine
 Satisfying as a 250-yard drive
 Exhilarating as a "birdie"
 And zestful!
 Distinctively favored
 Among so many
 Ginger ales.
 You'll find it
 In locker rooms
 And grills
 Of fine clubs.
 It's "par" for a drink,
 Always!

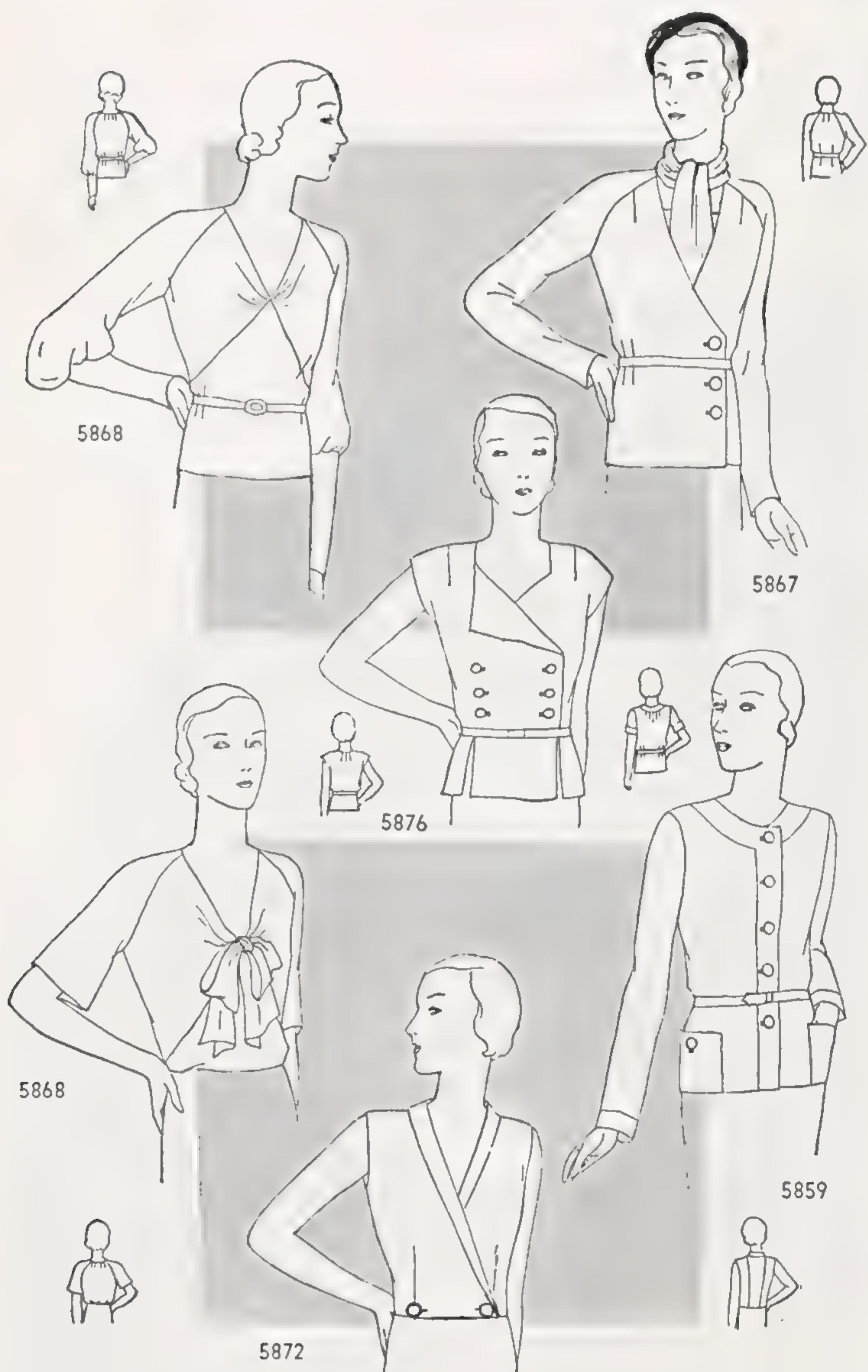


Clicquot Club

SEC

The Ginger Ale with Piquant Personality

JACKETEERING IS ON THE INCREASE



BLouse No. 5868—Sat-in and shirring make a flattering combination; puffed sleeves. Designed for sizes 14 to 44

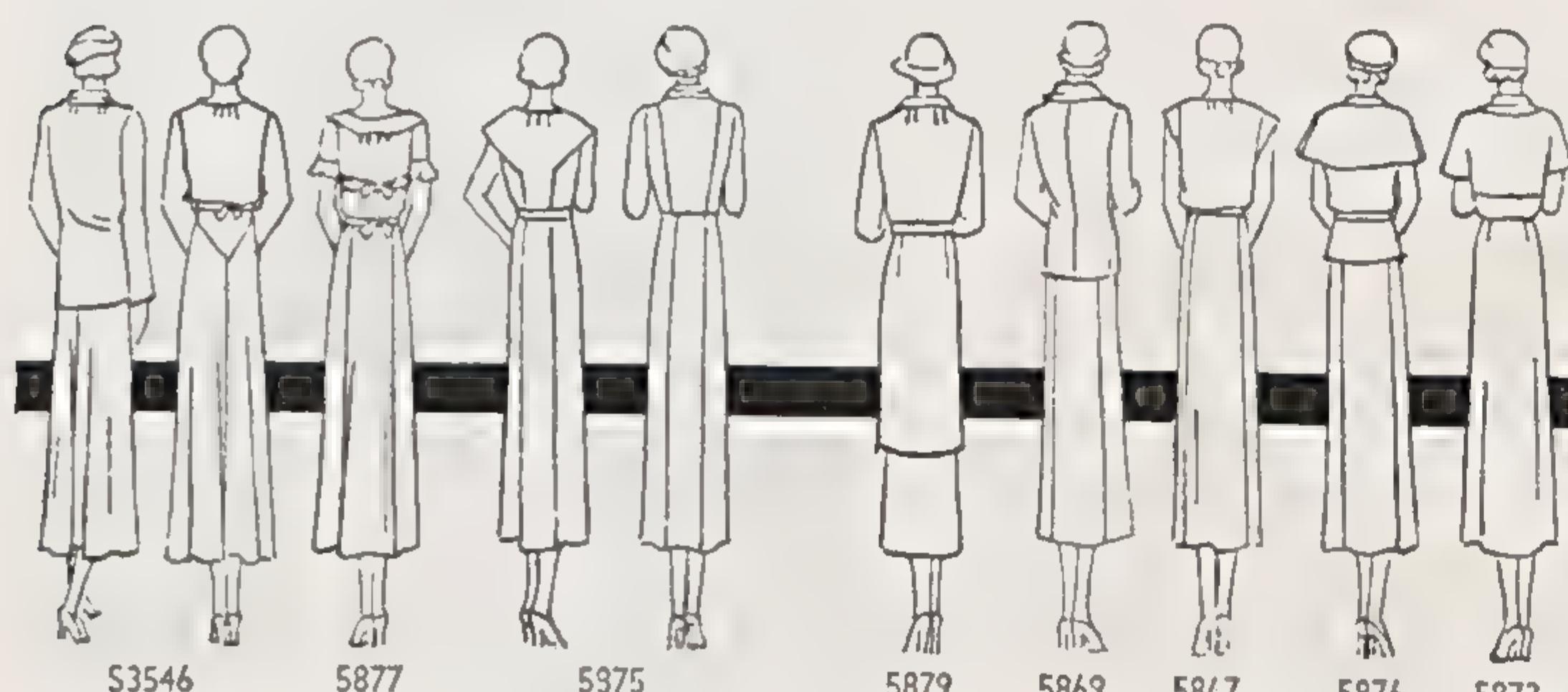
BLouse No. 5868—The same design is chic as a tuck-in with shorter sleeves and a bow. Designed for sizes 14 to 44

BLouse No. 5876—This blouse is part of a two-piece dress, on page 65. Designed for sizes 12 to 20; 30 to 38

WAISTCOAT No. 5872—Very chic is this waistcoat made of satin; long sleeves also. Designed for sizes 12 to 42

JACKET No. 5867—This jacket is included with the flat crêpe dress on page 65. Designed for sizes 32 to 42

BLouse No. 5859—Jersey is a smart material for this trim overblouse; sleeves may be short. Designed for sizes 14 to 42



Above are back views of the models shown on page 64. They show how trim, yet flattering is the new mode for daytime

These views of the models shown on page 65 illustrate the attention that is now being given to the backs of coats and frocks

DESIGNS FOR PRACTICAL DRESSMAKING

SOPHISTICATED LADIES KISS EVERYBODY

(CONTINUED FROM PAGE 27)

exquisite agonies of emotional torture. You'd think every woman was on the verge every day of some tragic drama, public shame, or social ruin. It means nothing. It's only their fun. It's only their way of talking. Nothing women say to each other means what it sounds like. Usually, it means the exact opposite, and that is another characteristic of the modern technique.

It has become the fashion in English society to assume a complete contempt for conventions, respectability, or grandeur. If you are very privileged and very attractive and very solidly set up with house and husband and children, and if you have a great English clan behind you and are inwardly extremely proud, then it is amusing to pretend that you are the most modest and forlorn and humble of women. You are grateful to any one, any dull old woman or frightful bore of a man, who is kind to you. You implore your friends humbly to help you out, to save your life and come to a tiresome lunch or dinner-party where they know they'll find the most amusing people in town. You wonder if one of them, the worst-dressed one, could possibly tell you the name of the dressmaker who made her lovely frock, and you hope piously that it wasn't too frightfully expensive, for you are terribly poor. You are absolutely broke, and life is a most awful affair, a constant, heart-breaking struggle with unpaid bills, and really it is truly angelic of your friends to have come to such a dreary party.

WHEN LADIES ARE RUDE

All this is deliberate deception, but of an extremely clever kind. It is flattery carried to its completest expression, and it is so well done that I swear the frump in the badly made dress goes home a much happier woman, and the crashing bore glows with a feeling of being a great social success as he puts on his coat. No harm is meant, and none is done save, perhaps, to the lady herself who goes in for this sort of pretty humbug. The idea is to make every one happy by making them seem lovelier and more important than you are. And what you get out of it yourself is, well, a sense of duty done, of having oiled the social wheels, of having given happiness and having a little joke all to yourself. For all the time, this English lady that I'm talking about, who humbles herself to all women less lucky than herself, is as proud as Lucifer and knows quite well that she wouldn't change places with any one on earth for any consideration. Indeed, she is so proud that she is exquisitely polite to upstarts who are rude to her. It is only to her equals that she is rude; to her best friends, and they are usually men with whom she is provokingly and provocatively frank, impulsive, and careless. To the outside world, she is as smooth and as delicious and as harmless as cream.

It may seem strange that solid and stolid and phlegmatic England should have produced such a subtle, artificial creature. Nevertheless, it is so. And, after all, strange as she is, this flower, growing out of the rich, damp, sodden soil of this island, is natural enough, for it is her nature to be incongruous.

Smart society in any country is not the normal bloom one would expect the land to produce. Its chief characteristic is always incongruity, and its appearance is no more appropriate at first sight than orchids growing on an apple-tree or sprays of peach blossoms springing from the hearts of cabbages. For that is the aim of such people. It amuses them to seem quite different, different from the rest of the nation, first, and then different from what they really are. And what amuses me about these flighty, dashing, exotic English women is that they are really not flighty or exotic at all.

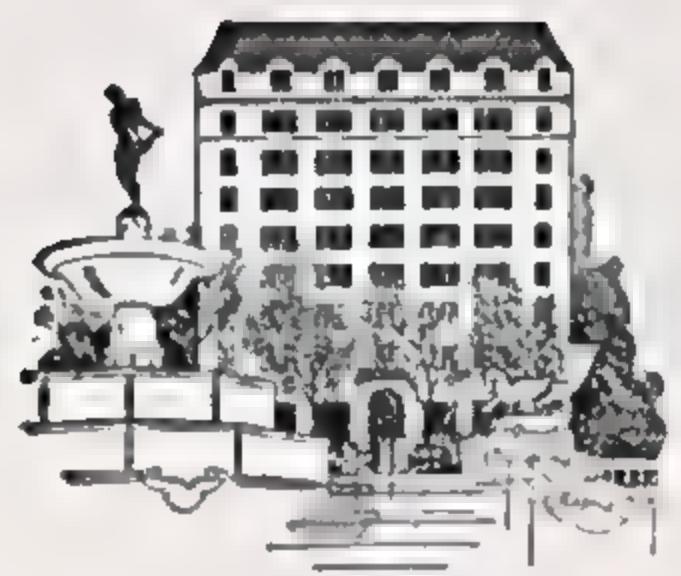
I don't really like their social technique, much as I admire its artistry. It frightens me, but I like them, for they are really steady and strong, level-headed and loyal and very healthy. Hardy, country-bred girls at bottom, capable of standing any amount of cold, wet, hunger, and fatigue, capable of getting up early and going to bed late, of running big houses and bigger charities; good organizers, hard workers, keen politicians, very knowledgeable as to the problems facing farmers, colliers, or ship-builders and aware of the British Empire as a part of the show for which they and their husbands have always been responsible. Two lives? They lead half a dozen and switch from one to another with consummate ease. And my lovely lady who kisses any friend she may fancy at night in the Strand has probably motored down that afternoon from a Mother's Meeting in her village or after high tea in a farmer's kitchen. And I say of her that sophistication can go no further than it goes with her in her social life, but that this sophisticated self of hers doesn't matter much.

I was taken seriously to task on this subject just the other day in America, by an irate gentleman who sat next to me at luncheon. Something I had said about American women annoyed him. I was very surprised when I learned what it was that made him glare at me, for he was an intelligent man or at any rate passed as such. I had merely said that American women were, in my opinion, less sophisticated than English or French women. The statement had been reported in the press, and he had read it, and it rankled in his mind. He was, in fact, boiling with resentment, and he began to attack me at once, and, as I say, I was surprised.

It was a very jolly mixed lunch of men and women, not, thank goodness, a hen-party, and we were eating corned-beef hash, my favourite dish, beautifully browned and crisp on top, and I was content. So content that I didn't at first, take his annoyance seriously or realize that he was suffering from wounded national pride.

OVERDONE SOPHISTICATION

I should have realized, for I had heard the word "sophistication" constantly since my arrival in New York. It had been uttered by a hundred lips. Had I read such and such a book? It was a very sophisticated story. I would probably like it. Would I lunch at a certain club? Quite sophisticated people, there. (Continued on page 74)



SPORT COSTUME
for
SOUTHERN SUNSHINE

Winter travelers . . . winter stay-at-homes . . . will find in our Midwinter Collection a varied smartness. Southland modes, such as this white silk corduroy frock with its brief jacket, bold scarf, and dog-collar necklace . . . suitable for the South, or for cruises. Evening gowns for northern or southern nights. And rather more of a New York daytime collection than usual, much of it fresh from Paris, and all of it 1932-priced.

**BERGDORF
GOODMAN**

ON THE PLAZA...FIFTH AVENUE AT FIFTY-EIGHTH STREET...NEW YORK



Von Horn



You can look "expensive" for so little in Everglade Hand Detailed Frocks

They're hand finished and hand embroidered with the individuality and daintiness that smart women adore. Model illustrated (No. 6516) is a two-piece, washable silk, with appliqued motifs, embroidered monogram, and hand faggotting, typical of the distinction and price moderation of these exclusive fashions.

At the better shops for as little as \$16.50 to \$29.50.

Every Dress bears this Label

STORYK
BROTHERS
525 SEVENTH AVE.
NEW YORK



SOPHISTICATED LADIES KISS EVERYBODY

(CONTINUED FROM PAGE 72)

fore worth my while. Did I know a certain sophisticated writer? Well, I ought to know him. He would prove to me that New York was as sophisticated as Paris. And newspaper reporters had interviewed me on the word, and I had even been asked to debate with one of America's most popular actresses on the subject, "Are English or American women the more sophisticated?" and I had groaned aloud. The debate had not come off. I had escaped that. But obviously, I should have known by this time that the question was one of vital interest to my compatriots. Certainly, my puzzled amazement when the man went for me at luncheon was stupid. But even then, I couldn't understand, and so I cried out at him in bewilderment: "But why do you want us to be sophisticated, and why do you want to prove to me that we American women are? It's not at all a nice word. It simply means the habit of living artificially, and I don't see anything in that to be proud of!"

We couldn't understand each other. His pride was injured, and he was beyond reasoning. He felt that I had insulted American womanhood, and all my pleading fell on deaf ears, for I did plead with him. Indeed, I implored him to recognize that we were, by comparison with the hardened old worldlings across the Atlantic, a fresh, innocent, naïve, and youthful race; that we were bound to be, having recently stepped out of log cabins, and that we ought to be proud of it. But at the word "naïve," he jerked away from me as if I'd pricked him with thorns, and so I gave it up, began trying to soothe him, and it was only under my breath that I murmured: "Surely your violent resentment is a proof that what I say is true."

For that matter, am I not myself a proof of it, since, after ten years of French life and ten years of English, I remain the naïve American, interested enough in the manners of these ladies to write about them and am even a little shocked.

S A I N T M O R I T Z

(CONTINUED FROM PAGE 33)

All day long, they are out in the snow, skiing on the mountains, skating, bobbing, or sleighing, with half the world looking on at the other half, the serious sports.

Hardly any one is to be found at the hotel at lunch time, because the new ski-club at the top of the second funicular, which climbs to Corviglia two thousand feet above Saint Moritz, is the mecca for every one. Here, in a stone hut at the very top of the world, there is a pine room with a bar and a kitchen, where a hot lunch is served every day—a stew, macaroni or *rissotto*, a salad, bacon and eggs, and coffee, a delicious lunch ravenously devoured by hungry people, many of whom sit outside on the sunny terrace just as though it were July at Antibes.

At tea-time, back in Saint Moritz, every one gathers for chocolate and hot toast with honey, and then takes up the serious business of the day, backgammon and bridge (with backgammon far in the lead).

In the evening, around ten o'clock, the atmosphere of the hotel suddenly changes, and the booted and be-trousered ladies appear very much dressed up and wearing all their jewels. (Of course, this is no more true of Saint Moritz than anywhere else, since all the chic internationals are dressed up every night of their lives, no matter where they are, and they always wear all their jewels—another modern idea.)

Last year, the Duchesse d'Albe, who always goes to Saint Moritz, grew bored with skiing, and so she gave up wearing trousers and appeared in a Chanel sports dress with a fur-lined coat, fur-lined boots, and, usually, no hat. At night, she appeared in a very elaborate evening dress and her famous pearls.

But her day clothes did not make such a contrast to her evening clothes as did those of women like the Marquise de Jaucourt and her sister, the Comtesse Cuevas de Vera, who ap-

peared in the morning dressed for skiing in neat blue trousers tucked into heavy boots, with short blue leather jackets, bright foulard scarfs, and little felt hats pulled down over the ears. To see Madame de Jaucourt skiing, and then, a few hours later, to see her come down to dinner in a white dress and a very magnificent short white velvet coat trimmed with white fox, a great diamond ornament hanging from a diamond chain, was strange, at first. And the Comtesse Cuevas de Vera, very smartly dressed, looking the scene over with her lorgnon, for all the world as though she were in an opera-box, made the schoolboy-looking person of the morning seem unreal. During the day, the beautiful Mrs. Cavendish, the wife of General Cavendish and formerly Mrs. Roderick Cameron, the sister-in-law of Mrs. Belmont Tiffany, looked like a cross between an overgrown boy from Eton and a very youthful engine-driver in her blue ski costume and her visored cap with ear-flaps. At night, she turned into a great lady with a trailing dress covered with pearls and crystal beads, and a white velvet scarf.

The Marquise de Polignac, Mrs. Sam Goldwyn, Lady Weymouth, Lady Drogheha, little Mrs. John C. O. Marritt (Mr. Otto Kahn's daughter), the Marquise de Casa-Maury, Lady Castle-rosse, Miss Dorothy Paget (the sister of Mrs. Wilson Filmer and daughter of Lord Queenborough), Madame Citroën, the Marquise de Paris, Mrs. Jay O'Brien, Mrs. Archie Campbell—the same group is always there.

I look over my books of snap-shots made in the south of France, in the Alps, in the Austrian Tyrol, at Newport, Long Island, and Biarritz, and I find the same faces—only the clothes are different and the time of year is spring, autumn, summer, or winter. But these people are never dull, and it is endlessly amusing to find out what they think about their clothes, their houses, their jewels, their sports, and their entertainments.

COLDS concentrate living germs in handkerchiefs

Use handkerchief once—then destroy! It's possible with

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HANDKERCHIEFS are repulsive enough when used during colds, as every sensitive person knows. But that is not the worst about them.

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So many uses for Kleenex!

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Germs in handkerchiefs
that have been used during colds include *Micrococcii Catarrhales, Pneumococci, Streptococci and Staphylococci*. When you use Kleenex, you can destroy these germs at once.

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SEEN ON THE STAGE

(CONTINUED FROM PAGE 57)

only about a dozen possible human complications, and they form the sole basis for dramatic stories. Freshness, novelty are created by variations in manner, *mise en scène*, character, exposition, and, above all, by the personality of the sincere author which colours every line of his work. That is particularly true of all O'Neill's plays except the three which immediately preceded this "Electra."

In two of those, he resorted to trickery; in the third, he, who like all fine artists is primarily and almost exclusively an emotionalist, tried to be intellectual. He employed masks in "The Great God Brown"; asides and soliloquies to explain quite obvious people in "Strange Interlude"; "Dynamo" was an absurd attempt at "thinking." There was a definite reason for each *faux pas*. O'Neill is not really an imaginative artist. What we call imagination has its genesis, of course, in experience, but the hiatus between the event and the expression of it is so wide that there is rarely any conscious connection even in the artist's mind. And time and space transform the physical fact into something wholly different.

All of O'Neill's important dramas come from direct, immediate experiences. Even that great American play, "The Emperor Jones." It was written when he was pathetically poor, living sparsely and precariously, finding shelter if at all in one of the run-down, brownstone houses on the south side of Washington Square (it had not been "discovered" then, and the houses had not been remodelled) or in the dingy lanes running south from the park out of which Fifth Avenue grows. The ugliness and the deprivations his poverty engendered pressed from him bitter denunciation and contempt for comfortable Society; he and his friends announced loudly that it was a disgrace to go above Fourteenth Street, that the people who dwelt on the north side of the square were moronic pets of the greedy, venomous dragon, Capitalism, he and his a composite Saint George. As John Reed, one of the group, expressed it:

"They" (the men on the north side of the Square) "ride up-town in their great motor-cars

Smoking big, black cigars.

We smoke *Fatimas*, but we ride the Stars."

The symbolic parallel to the wracked Emperor in the forest, the silver bullets, and all the other travails depicted in the play is clear.

All of O'Neill's important dramas, it can not be repeated too often, come from direct immediate experiences. In the last few years, for various reasons, he has been running away from experience. Consequently, having no material, he tried to invent it. And the result was that he fell back on ideas and on objective and idiosyncratic ways of projecting them. Now, however, he has evidently resumed his contacts with life in all its colour and variety, and "Mourning Becomes Electra" is the fine fruit of those contacts. For, although the tale and the sequence can be found in books, the people and the emotions which dominate them are not borrowed—O'Neill felt them acutely and at first hand, has

felt them—even if he has not touched them—by means of that sensitive sense which only true artists possess and which paradoxically sets them above and apart from their fellows, and yet more truly of them than any others. He has, as it were, tossed aside the blocks he was playing with, unlocked the door of the cell he had enclosed himself in, and rushed into the fracas in the street.

The same is true of the Guild. With "Mourning Becomes Electra," it recovers its lost prestige, resumes its place as the leading producing organization of the American theatre. Philip Moeller has directed the work with taste, expertness, and understanding. Occasionally, he is too reverent of the script, and the drama consequently moves too slowly. But, on the whole, his work projects the plays splendidly. When one recalls that he it was who directed the bodiless "Caprice" so beautifully, one is suffused with amazed admiration of his versatility. Robert Edmond Jones's settings are as lovely and true as any he, the foremost American décor man, has done.

Nazimova's interpretation of Christine Mannon approaches perfection. Her personality, intelligence, emotional comprehension, and her superb artistry are combined in the creation of a character that can without qualification be called great. The portrayal is illumined by a historic fire and authority which not every generation has the privilege of seeing and feeling. Her final exit imprints itself indelibly on the memory. The Lavinia of Alice Brady is scarcely less splendidly realized. She does not blaze as Nazimova does; the rôle forbids. She is for the most part subdued, often negative, or rather powerfully in the background—but those qualities are indigenous to this nineteenth-century Electra; she controls lives and life and, like most people who do that, destroys her own. Her interpretation is always strong, dominating, appropriately hard and brittle. The moment Miss Brady steps upon the stage, her stature as an actress grows; it grows all through the trilogy. It doubtless will continue to grow, for surely after this excursion into sincerity, she can not return to the balderdash which has caused her to be considered "just another emotional actress."

As Orin Mannon, Earle Larimore ceases to be a promising young actor and becomes a full-fledged fine one. He knows, what most have forgotten or never learned, the power of restraint. His passion is not less persuasive because it never resorts to ranting. Thomas Chalmers, the 1865 Aegisthus, is adroit, genuine, convincing. The others express the mood and the temper of the drama.

"Mourning Becomes Electra" marks the beginning of O'Neill's third period. He still lacks humour; he always will, for he was born without it, and humour is not one of those things that can be acquired. But he has grown in mastery, in subtlety, in vision; he has advanced far beyond his former horizon.

"THE LAUGH PARADE"

"Ed Wynn, The Perfect Fool, Presents Himself in 'The Laugh Parade,' an Evening's en- (Continued on page 79)

THE CHILDREN'S HOUR

(CONTINUED FROM PAGE 59)

creamed asparagus tips, baked cutlets of Lima beans and cream cheese make vegetables a newly edible item. One two-year-old epicure was heard to remark that tomato bisque was his best favourite, and, at another nursery table, egg tomatoes, sprinkled with salt and eaten whole, provide a favourite supper dish. Meat has endless variations from the ubiquitous lamb chop. Broiled ground round steak, beef or lamb stew with vegetables en casserole, cooked lamb reheated with rice, crisp bacon, liver, all are sound fare for the one-and-a-half year old, and up. Dessert can be an adventure. A baked ripe banana with orange-juice and brown sugar, a prune whip, floating island, custard with a little caramel sauce—any one is a triumphant ending for a meal. (The recipes for some of these dishes will be found at the end of this article.)

DINING À DEUX

Pediatricians, those firm medical gentlemen who guide the destinies of our progeny, say that children's parties are bad for the very young, in that they are upsetting to a small person's mental and physical system alike. But invitations to supper *à deux* are very much *de rigueur*, and a young gentleman of two or more can invite the lady of his heart or his boy friend to supper with him in the knowledge that such contacts make for future poise and make eating in front of other people a more usual and less distracting matter. One young mama, anticipating even at an early age the gay whirl the future holds for her small daughter, has nursery meals served in really grown-up fashion so that the young lady of two-and-a-half not only feeds herself elegantly, but helps herself to her food from platters, which are passed to her.

On guest occasions, it is sometimes a tactful gesture for the mother who is hostess to ascertain any preference or dietary regulation of the visiting lady or gentleman. For these festive meals, the supper menu might be one of the following combinations without upsetting any of the regular dietary régime. Creamed asparagus tips, marmalade sandwiches cut in strips, gelatin with bananas, and milk. Tomato bisque, macaroni, prune whip and milk, or any other combination that an ingenious nurse or mother achieves from the list of foods the prescribed diet includes.

By the time most youngsters have reached the age of two, to-day, they can sit in their nurseries in their own small chairs at their own small tables and feed themselves, with nothing more than mere supervision from an attendant nurse or mother. Of course, if a mother happens to be also nurse, and perhaps cook as well for her child, and his meals occur in the dining-room for convenience, the scene of the early meals will undoubtedly be a high chair, which simplifies the food problem considerably. But modern doctors feel that high chairs are numbered among those things that a child has to unlearn as he outgrows them, just as he does pushers and curved-handled spoons, and the further incontrovertible fact

that they are just that much higher from the ground in case of a fall makes them an unnecessary hazard in youthful lives.

So, when all meals are served in the nursery, the first transition from nurse's lap is to a chair scaled to the child's own dimensions. Certainly, nothing is more adorable to see than a small child at his own small table, engrossed in the subject at hand, as witnessed in the scenes shown on pages 58 and 59. The little trestle table shown at the top of page 58 is a perfect nursery dining-table, when there is more than one child in the family, as it is sufficiently high for nurse to sit beside, and for the older little girl, yet low enough to be comfortable for a little girl of a year and a half. Or the little Swedish table in blue with bright flowers and two chairs to match (the table at which the young gentleman shown on page 59 is having his supper) is one that any child would love to call his own. Both of these are from Childhood, Inc., a place where it is practically impossible to find anything that is not exactly what your heart desires most for your own child.

Of course, no one is so optimistic as to believe that the ability to feed oneself is acquired without a great deal of preliminary spilling and splashing about, and mothers have various ways of solving this problem, since a child's equipment is only correct and smart in so far as it is thoroughly simple and practical. One efficient measure is to cover the whole table with a square of oilcloth (yellow strikes a charming note in a nursery full of sunshine), and another is to use the individual oilcloth mats to be had in the department shops. Then, there are practical trays that fit over the edge of the table or fasten underneath it, and, as the idea that trays are meant to remain on the table rather than to be pushed off of it becomes fixed in the young mind, the beautiful silver trays that came with the christening gifts can be utilized (such trays as those that are shown with the silver on pages 58 and 59). In the photograph on page 58, the very little girl has her tray with all her silver on it or in front of it, and the more grown-up little girl has graduated to a linen place-mat, stamped with peasant figures, a set of yellow china that wishes her Bon Appétit on every piece, and silver knife, fork, and spoon that are small replicas of grown-up silver.

BIBS AND TUCKERS

The bibs worn by the young diners are enchanting confections made of the finest gingham, a different pastel colour with a different figure (a boat or a bear or a duck) for every day of the week, the kind of bibs that would be donned for a special occasion, such as when godmother comes to visit or when having a picture taken. Underneath these, the practical nurse might slip a bib of the thinnest pink rubber in the way of a more substantial form of protection. For every-day fare, the terry-cloth bibs that provide such sound protection are the old reliable choice, and (Continued on page 78)



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A PRACTICAL GUIDE

to interior decoration for your entire home



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recommend it to their clients. 700 pictures of beautiful interiors with exact descriptions of colors and materials . . . an outline of period furniture . . . lists of reference books and lists of practicing decorators . . . "how-to" suggestions for your many problems.

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THE CHILDREN'S HOUR

(CONTINUED FROM PAGE 77)

these can also be had with friendly animals on them, as well as the good old alphabet. When one graduates from bib age and acquires the dignity of a napkin of one's own, this can be held around the neck by a little silver chain with clips at the end, an inspiration, incidentally, in the way of a gift for the relatives of the fabled child who always has everything. The acquisition of a napkin also involves a napkin ring, especially if there is more than one child in the family, and, if this isn't of silver, marked with one's own initial, it can be one of the merry little chickens that hold the napkins in the photograph on page 59.

PRUNE WHIP

A pound of prunes, which have been soaked overnight, is cooked until tender with two slices of lemon, drained, and mashed through a sieve. One-half cupful of sugar is added to one cupful of hot prune-juice. One tablespoonful of gelatin is soaked in a tablespoonful of cold water and dissolved over a pan of boiling water. The gelatin is added to the prune-juice and set aside to cool, and, after it has cooled, it is placed in the ice-

box. When the mixture is beginning to congeal, the prune pulp is stirred in with two beaten egg whites. This is placed in a mould and put in the ice-box until it becomes firm.

CARROT TIMBALES

Two cupfuls of grated raw carrots are mixed with one-half cupful of bread-crumbs, and two well-beaten eggs, a teaspoonful of salt, two tablespoonfuls of melted butter, and one-half cupful of milk are added. Small greased moulds are filled with the mixture and set in a pan of water and baked in a slow oven until firm.

LIMA BEAN CUTLETS

One cupful of cooked Lima beans is mashed and seasoned, and one cupful of cottage cheese is added. If the mixture is too soft, a few bread-crumbs may be added. This is formed into small rolls and baked in a buttered pan in a moderate oven. The rolls are served hot with tomato sauce. This latter detail can be omitted from very youthful diets, although there is no dietary reason why it should be if a child likes it.

DUTCH TREAT—AS SEEN BY HER

(CONTINUED FROM PAGE 55)

what the other was given. Then, we are presented with a general topic—such as transcontinental travel, which we have to discuss in a social and fluent manner. Whoever can logically work into the conversation their own little phrase first wins, and the sport for the listeners lies in watching their victims trying to hedge the conversation round to suitable topics and hedging off when they suspect they are on grounds of their adversary.

The latest intellectual news, as relayed by one of our major poets, is that Osbert Sitwell is doing portraits of people in verse, for money. He inserted an advertisement in the London *Times* offering to do these likenesses for so many pounds, or guineas. He is reported to have done a startlingly good one of Michael Arlen, the darling-darling-darling writer. You simply consort with Mr. Sitwell for a few hours, or until he feels he knows what you are about, and then he writes his portrait of you. This ought to excite the people who are sick of their faces, but still interested in their personalities, and, to listen to the talk around Tony's, there are plenty of those.

As for the way people are dressing themselves, Mrs. Charles Sabin has bought herself, at Bendel's, a cap made of smooth blue feathers that lies as if plastered down on the head. From the back sprout two antennæ like those of a butterfly. And with this ornithological headgear goes a muff made of feathers. The great-eyed, long-legged, lovely Mrs. Howard Cushing opens her mink coat, and beneath there is seen a dress of a strange, bright, but pale blue. She wears a hat of velvet that matches, trimmed with a cockade of blue and red feathers. Mrs. Robert McAdoo, who is very dark and brilliant, appeared at the Peacock Ball

in a velvet dress the colour of ripe Burgundy, while on her wrists clattered and clanked enormous red and green glass bracelets. This town is alive with the colours red, white, and brown, and not in the way you would suppose: brown at night, red in the daytime, and white at all times.

Who would want to leave a place as scintillating, as loudly like a six-ring circus as this isle of Manhattan? Bali is being breathed about as the place to go—David Adler is planning to go this winter, causing speculation as to what influence it is going to have on his architectural work. Mrs. Moses Taylor's yacht left for the South Sea Isles laden with people who ought not to grow sick of one another; they are going on past India, through the Suez Canal to Morocco, where Mrs. Taylor has an enchanting house. And, as usual, Vincent Astor's *Nourmahal*, never with a long breathing space, is off again for another scientific expedition to the South Seas.

Then, there are the things that go on. The Mayfair Club in the Ritz is still fodder for Mr. Winchell: Miss Marbury sits in her tiny library surrounded by what can only be called a court and gives voice to the lost art of prophecy; Antoine fans are trying on their new lacquered wigs and telling every one that Lady Wimborne, Marion Davies, Mrs. Hearst, and Daisy Fellowes have sworn to wear theirs; people are again trying to make up their minds between Saint Moritz, the Riviera, or just staying here in New York. Mrs. Hearst again thinks up preposterously ingenious settings for her parties, as the farewell party for some head-hunters in her apartment with everything too, too African, tom-toms, wooden plates.

That's what they do. They do it, and, it appears, they like it.

SEEN ON THE STAGE

(CONTINUED FROM PAGE 76)

ertainment With a 1931 Cast. Dialogue by Ed Wynn and Ed Preble. Produced, Staged, and Ideas by Ed Wynn." In other words, an Ed Wynn show at the Imperial Theatre. And a good one. An abundance of hearty laughs, effective scenery, and costumes by Weld, excellent dancing of diverse kinds, some tuneful songs. But beyond all else, the irrepressible, imitable Ed Wynn.

Yet he is far from being the whole show. He has surrounded himself with real talent—Jeanne Aubert, "Drumstick" Jack Powell, Lawrence Gray, Harry and Frank Seaman, Al Baron—and has allowed it full play. The result is a continuously amusing, frequently hilarious vaudeville, much the best laugh show of the season, better than all but a very few of other seasons.

"HERE GOES THE BRIDE"

With "Here Goes the Bride," Peter Arno, creator of the Whoops Sisters and the manhole boys, enters the producing field. He is also responsible for the book. In both capacities he fails lamentably. The book is flat, the production below the average. Clark and McCullough are starred, and Bobby Clark is as ever delightful. His well-used tricks seem always fresh; familiarity with them does not make them less amusing to the audience. But he is

practically all there is to Arno's first producing effort.

"EAST WIND"

Schwab and Mandel's latest offering, "East Wind," has no Bobby Clark, which is to say it has not even the one asset of "Here Goes the Bride." A book that strives to tell a picaresque tale by falling back on the expedient of shifting the locale constantly, a meagre amount of wit and humour, and music which is sometimes pleasant, but passes from the memory almost before the last notes are played. Moreover, the dash Schwab and Mandel injected into their early productions is missing from "East Wind."

"CAUGHT WET"

The same lugubrious tale must be told of Rachel Crothers's latest play. Even the title is unfortunate—she calls it "Caught Wet." The first act and part of the second are devoted to the boring doings of a group of bored people. About the middle of the second act, the fabulously valuable pearls disappear, and, during the rest of the evening, one is supposed to be asking oneself excitedly: Who took them? But it never excites. For neither the jewels nor the people involved are real enough or interesting enough to arouse more than a mild, a sort of polite curiosity.

THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 28)

despite much better products on the market. And because she is getting older, she lets herself sink into a sweet pigheadedness and greets the new fashions with disapproval. "With her fingers painted the colour of my corals." "Hair, I give you my word, practically blue." "No lady would make up her eyes."

THE CONTINENTALS

Continental women have less of these preconceptions and prejudices, perhaps because their ancestors were perfumed in satin when ours were in Puritan grey, perhaps because they instinctively try harder to please the male even when they are married to him. They are often foolish about oncoming age. You hear of beautiful Italians who immure themselves in their *palazzos* rather than let the world witness their decay. Spanish women grow opulently fat on chocolates, but they don't give up the ghost at forty and sink into the complacent country-club cowlick of the great majority of our women after they have been happily married for ten years.

When it comes to the manufacture of beauty, you have to keep an open mind. You can't make any rules on the subject. You have to approach the methods of obtaining it as an artist and not as a shuddering violet. You can't even make any prophecies. It is very dangerous to set yourself down as saying, "Poor Fifi, with that great

lump of a girl on her hands." Even a lump may leaven herself in time.

In these days, showmanship is everything. If the nose is a bit long or the mouth a bit vast, you can make offending features palatable and do. In fact, these little idiosyncrasies are sometimes dished up as the rarest charm of a face.

Of the five most conspicuous and successful beauties in New York right now, one has freckles generously sprinkled across her nose and is much too tall to dance with the average man. Another has to wear pin-cushions for lack of poitrine. Another has a definite cast in one eye, so that she can never be photographed front faced. Two of them have long, sallow faces with hatchet chins. Another has, we regret to say, rather large legs, and a fifth would have been called, a decade ago, nothing but a bag of bones.

THE WILL TO BEAUTY

Beauty, in the old days, used to float into the world like Botticelli's Venus on a shell, natural, breath-taking, divine. Beauty, to-day, is made from baser metals by an astonishing alchemy totally of our time. It is no longer left to fate. It is born more often than not in the mind of a homely little girl looking in the mirror at herself for the first time seriously, gritting her teeth, and making up her little mind that she is going to launch a thousand ships as well as Helen.



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The new Listerine Cigarettes, about which we had a string of doubts reaching from our St. Louis office to our Paris branch, are already a success.

They are making friends so fast that we are behind with our orders. We are actually making money on the darn things. It just goes to show that the big Master Minds are not always right about what people will buy or will not buy.

We got into the cigarette business in this small way by listening to a few cranks. They said that by adding a little Listerine to an already good cigarette they got a better cigarette. One, that gave them a cooling, more satisfying smoke. They wanted us to produce, commercially, a cigarette that would include some of the cooling Listerine essences.

Against our best judgment, we acceded to their wishes. Such a cigarette, we argued, couldn't possibly succeed in these days when big cigarette advertisers are flying at each other's throats with ten million dollar tomahawks, in the form of advertising.

But they have succeeded—without advertising, until now. One woman told another. Men too passed the good word along. Little by little the news leaked out that here was a fine cigarette—not a medicated cigarette—that gave a delightfully cool, sweet, and refreshing smoke.

If you would like to try Listerine Cigarettes, ask your nearest druggist or tobacco dealer for them. If he hasn't got them in stock, he'll be glad to order them for you.

Here endeth our ad.
Lambert Pharmacal Co., St. Louis, Mo., U.S.A.



TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 66)

surfaces similarly emblazoned. There are various sorts of glasses, including that variety sacred to the presence of Old Fashioned Cocktails, with cheerful hunting-scenes painted on their exteriors, and of these I must confess myself deeply taken with a series conceived in a lighter vein, with the man falling off his horse, running after it, etc. The inestimable value of this particular shop I feel to be this: sportsmen are a strange, uncanny race of human beings to the rest of us quieter mortals; they do strange things, have strange ideas. Therefore, when it comes time, as come it does, to propitiate these gods and goddesses of shall I say the chase, one feels oneself for once at a loss for what to give as a present, be it birthday, anniversary, or just plain feat that inspires the gift. One feels oneself out of touch, faintly, with the needs and desires of this race apart. Therefore, Gifts for Sportsmen, the shop. Go in there and buy, and your offering is apt to find favour.

• Petit Paris, Inc., which is on Madison Avenue, makes clothes for children, the sort of clothes that make your child look like a human being in spite of itself. Carrying out this assertion is a little ensemble of coat and dress, both made of a rust coloured homespun, both cut to minimize legginess, the dress having a white georgette crêpe guimpe. Little girls between eight and twelve would do well to make their Mamas invest in this costume. The same little girl ought to have a straight linen dress, slightly pleated and edged at hem, armholes, and collar with embroidered scallops, which is made in all the more edible shades. An overcoat for a girl of this age is made of mustard-yellow tweed, fitted just enough and having a collar and cuffs of dark green velvet, like a man's evening coat. For parties, there are any number of accordion-pleated crêpe frocks, all deceptively simple, all in cool, light sherbet colours. Petit Paris thinks about little boys, too, and the upshot of it all is a collection of little linen suits, with heavy linen pants that button absurdly onto their handkerchief linen tops, which are marked by the finest of tucking, pleating, and other elaboration fitting the young male. Of course, for baby dresses of incredible perfection, of batiste and real lace and infinitesimal tucks and embroidery, Petit Paris is a shop that can't be beat.

• The Tailored Woman (yes, Imogen, you are right. Shop-Hound is always talking about the Tailored Woman on Fifth Avenue) has become a distributor for Dobbs hats, and, as far as honour goes, that is about like becoming a Knight of the Garter if you knew there weren't any other Knights of the Garter at all. I have been over there viewing these new glories, Dobbs hats, and there are several I think you ought to know about. First, a black felt with a nice brimmy brim, its edge turned under, trimmed with satin ribbon that ties fetchingly in a bow just over your right eye. Next, the plainest of sports hats of navy-blue felt with a band of blue grosgrain, the brim of which dips

slightly down over the right eye, oh so plain, but oh so subtle. Then, there is a devastatingly simple little black felt sailor, also circled with plain grosgrain, which ties discreetly, square in the middle of the back, while above this eye I keep talking about sprouts a bunch of silly feathers. This is the sort of absolutely perfect sports hats for which Dobbs is world-famous. However, getting into the field of formality, we find a brown hat of the softest, squishiest soleil, with a crushed ciré ribbon that ties in a loose bow in the back, while in front it is caught through a slide of some yellowy-whity stone. It's called Peacock Alley. And it is absolutely perfect, too, so what's the use? Why not just give in and face the facts, that Dobbs is something, and there's no getting away from it?

• Up on darkest Madison Avenue, there stands a shop called The Closet Shop. And what do you suppose Mrs. George Herzog sells in there, huh? Not only closets, no, but ideas for closets, and ideas and gentlemen are at a premium in this city. For instance, The Closet Shop will plan and execute for you a baby's closet in which there is actually room for everything; a guest-room closet that surprisingly holds a dressing-table; a closet that isn't a closet at all, but a powder-room, or what do you want? You see, the thing about New York apartments is that every little inch of space ought to have a purpose all its own, even if it's located somewhere up near the ceiling in a closet. The Closet Shop knows all about coping with this situation. In a dress closet, this ingenious shop will hang the dresses up high on the kind of hangers that have sticks to lift them down by, and, underneath, lingerie shelves and shoe shelves will fill in the space. It will put in little drawers that have glass fronts, so that you can look lovingly in at your stockings before you take them out. There are the most appetizingly exquisite materials to line shelves with and chintz strips to edge them with. One little trick is a set of curtains, dressing-table apron, and bedspread to be made of taffeta to your order for under \$70. What The Closet Shop is, really, is a closet specialist in interior decorations—you know, like an eye-ear-and-throat man in medicine.

• Now that the tempests and vicissitudes of Christmas are over, with the attendant trials of sisters and cousins and aunts cluttering up the house, you will want to settle back and do a little civilized entertaining, with calm service, collected conversation, and little or no shrieking and yelling. If the holidays have left your linens somewhat wine-stained, cigarette-burned, schoolchild-torn, my well-considered advice to you is to renew them at the Grande Maison de Blanc, from which (whence?) I have just returned. My goodness, this shop has incredible table-cloths of linens, damasks, laces, everything your heart could possibly desire. In fact, if you should get your dander up and start thinking up unheard-of things, hoping that just once they would have to say they didn't (Continued on page 82)

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323125
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Everyone in Beverly Hills wondered where Mrs. Wainwright got the modernistic cards which created such a sensation at Saturday's bridge meeting. The answer is simple. Mrs. Wainwright is addicted to The Shops of Vogue on page 18 of this magazine. She knows it as the place to look for the unusual article, the novelty, the newest and smartest thing, to brighten up your parties. She got the necessary decks of cards by mail and enjoyed the fiendish delight of being the first woman in Beverly Hills to use them. Why not familiarize yourself with The Shops now, even if you have nothing special in mind at the moment?

★

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places



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CATALINA
SWIM SUITS

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TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 80)

have it, you would be foiled. I even went to the length of asking them what was the largest table-cloth in the place, and it turned out to be one of Gros point lace, eight—count them—eight yards long. Now, what would you want with a table-cloth longer than that? For breakfast trays, there are a number of cloths and napkins good enough to eat with the orange-juice some of them of the sheerest handkerchief linen and Binche lace, others of heavy creamy linen marked with drawn-work. And others. As for sheets, high lights are the only coloured sheets with appliquéd on them that I ever liked; as for instance, a sheet in pale apricot colour with large, indefinite white linen flowers appliquéd driftingly across the top. Also, there are some coloured cotton sheets, hemstitched, with coloured blankets to match, a pretty wonderful buy. Last, this year's crop of cherishing mothers, which seems to be up to par, depression or no depression, should be interested, may hysterical, over a crib blanket made of white plush, lined with pink plush, and trimmed with lots of little ermine tails. The same idea, by the way, is carried out in covers for a chaise longue.

• I wonder just exactly when it was that the rubber gents began to improve on the once-thought-adequate galosh; all I know is that one winter we were all clumping or clashing, as the case might be, around in footgear made of more or less rubberized black stockinet, stiffened, fastened by black tin clasps that you used if you were conservative, and that, if you were more dashing, you let jingle like sleigh-bells. Then, bingo, the next winter, we were all sporting trim little tricks that fitted at the ankle and contrived to make your feet resemble feet rather than a pair of coal-scuttles, as they had heretofore. I don't pretend to know what started this movement; suffice it to say that it was a Good Idea and About Time Too. The climax that I have been gradually working up to is that I can tell you of a very nice little thing in overshoes, to be purchased at I. Miller's. These galoshes are short, neat, made of brown or black rubber, fasten unostentatiously, look small on the foot, an achievement no less. They are called Shugloves, git it? Let this thought start you off on a I hope prosperous but at any rate dry-shod winter.

RESORTING TO HAVANA

(CONTINUED FROM PAGE 68)

east. If you would like an idea of the interior, motor to Matanzas for luncheon, a quaint little seaport town slumbering in the tropical sunlight. As a change from the rather formal nightlife of Havana, it is very pleasant to motor at dusk to Batabanó, for dinner at this picturesque little fishing village that is on the much-lauded Caribbean Sea.

Mariel, on the shore of a delightful bay, is not far away, and the drive from Havana is beautiful. In a charmingly rustic atmosphere, one may dine here on the seafood which is the *spécialité* of the inn, particularly tiny Cuban oysters. If you have time, Santiago de Cuba, at the extreme eastern end of the island, is well worth a short visit. Since it is practically untouched by American influence, Santiago has enormous charm, and the scenery is magnificent. Tall mountains brood over the city, while a bay twinkles at its feet.

NIGHT-LIFE IN HAVANA

Cuban nights are indescribably lovely. Then, Havana comes to life! One dines late at formal dinners, with nine as the accepted hour. There is a variety of gay and amusing places to try, and every night is a gala occasion at a different place. Tuesday night, the one night the Jockey Club is open, is always entertaining. Formal evening clothes should be worn, and, if you can cajole your husband into a white tie, it would not be amiss. Bring your "crown jewels" and enjoy them, since, thus far, the gods be praised, Havana has escaped the gangster blight.

You should see *jai-alai*, the exciting Basque game, which is astonishingly fast, but very simple to grasp. Since

the best matches are played very late, you need not rush to get there on time. Sans-Souci and Château Madrid are out-of-door restaurants a little outside the city, where one may dance under the sky to fascinating Cuban music, which is now having quite a vogue in the North. But, until you have heard it in its native surrounding, you can only vaguely guess what it is like. It is weird, primitive, barbaric African, with a dash of tango to add sophistication.

CUBAN ATMOSPHERE

One usually drops into the Casino at some point in the evening, and, if you are a night-hawk, there are a number of night-clubs with no closing hour. You will see Cuba's famous "risqué" dance, the Rumba, done with variations rather badly at most places. Even badly done, it is amusing—a little vulgar, but completely captivating. After the round of night-clubs, if you are out for an "evening," go to the Fritas, with shooting-galleries, bowling-alleys, and "son" orchestras. It is the Cuban equivalent of Les Halles, only, instead of onion soup, you have a hot dog and a glass of beer for your "nightcap."

Don't think of Cuba as one mad, rushing round of gaiety, for you can do exactly as you please. Be gay or quiet, sporting or lazy, drink or be temperate, be extravagant or economical.

There is a saying in Cuba that once you have eaten of the *platin* (green banana), you can never leave Cuba—they call it "aplatanado." So, I hope that some day you, too, will join me in becoming completely "aplatanado."

Hasta luego!

ADVANCE TRADE EDITION OF VOGUE

A SPECIAL SECTION FOR MERCHANTS

The purpose of the Trade Edition of Vogue is to summarize all the information contained in the magazine in brief and practical terms.

It also anticipates, with advance news and illustrations, trends that will affect the merchandising of future fashions. This material will not reach the public until succeeding issues of the magazine.

THOSE ELIGIBLE FOR TRADE SUBSCRIPTIONS

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Trade subscribers are also invited to consult us, either in person or by letter, on questions of fashion, merchandising and promotion. For information write Vogue Editorial Service Bureau, 420 Lexington Ave., New York City.

JANUARY 1, 1932

POINTS ON CURRENT FASHIONS

In the December 15th Trade Edition the subjects of Half Sizes in ready-to-wear and of more adequate assortments in large head sizes in millinery were discussed as being among those things which present trends make particularly worthy of exploitation.

Here are one or two more suggestions along these same lines. These are needs which the clientele of the average store is not having satisfactorily supplied. How is your store answering such demands?

THE BUSINESS WOMAN

She is one of your best customers. She usually spends a considerable sum on her clothes. Generally she is a good credit risk. But her shopping problem is a very special one because she has so little time.

Spottily, here and there, stores are doing something about her. But enough stores are not doing enough about securing this very excellent following.

Why not a Shop for Business and Professional Women with hours designed to make it possible for her to get her shopping done? Such a shop could be cleverly designed as an office interior which would show the clothes against the background for which they were intended. There are many special shopping services which the store that is really interested in attracting these women can devise. The Personal Shopping Bureau can be invaluable to this department.

THE BRIDE WITH A BUDGET

Why is it that most stores realize that, when it comes to furnishing a bride's home, economy must be the rule, but when her trousseau is being bought extravagance seems to be the watchword?

Undoubtedly, lots of prospective brides are frightened out of lots of stores because of the luxurious scale on which the Trousseau Shop is run. Yet, most modern brides would prefer the facilities of a great store to the agility of the village dressmaker. Consider the bride with only a little to spend. Plan trousseaux for her at various fixed, moderate sums. Advertise this service and watch her flock to your doors this Spring.

LATEST PARIS CABLE

*General silk
Information*

PLAIN SILKS NEWLY IMPORTANT. STOP FIFTYONE AND SIXTYTHREE INCH WIDTHS
DEVELOPING FURTHER IN PLAIN SILKS. STOP ALL COUDURIER PLAIN SILKS BOTH
FORTY AND SIXTYTHREE INCHES. STOP GENERAL TREND TOWARD WOOLLIKE DUL-
NESS IN SILK WEAVES AND FINISH. STOP BIANCHINI, COUDURIER, DUCHARNE,
CHATILLON, SHOW WEAVES OF ALL CLASSIC SILKS AS CHINACREPE, CREPESATIN,
SATIN SERGE, GEORGETTE, MAROCAIN, OTTOMAN, TUSSUR, ALL REPEATED IN EX-
TREMELY DULL VERSIONS. STOP THOUGH WEAVES OF ALL THESE FABRICS SIMILAR
USE OF VARYING TYPES OF THREAD MAKES EACH MATERIAL APPEAR DIFFERENT
FROM THE OTHER. STOP COUDURIER SHOWS DAY SERIES OF FAMILIAR WEAVES AS
MAROCAIN ETC. MADE OF EXOTIC IRREGULAR TUSSUR THREADS. STOP ALSO A NEW
VERSION OF BAGHEERA WHICH IS FLATTER, DULLER, FINER. STOP DUCHARNE
SHOWS QUINTUPLE VOILE WHICH IS DULL, UNTRANSPARENT. STOP ALSO SHOWS
EXCELLENT ALL COTTON CORDUROY WITH VERY FLAT RIBS IN VARIOUS SIZES.

STOP BERGER HAS EXCELLENT SERIES DULL SPORTS SILKS CALLED MIRACREPE
FEATURING HEAVY WEAVES, ESPECIALLY DIAGONALS. STOP DULL SILKS BOTH REAL

AND ARTIFICIAL. STOP PRINTS LOOK ENTIRELY NEW THROUGH USE OF DULL
BACKGROUNDS. STOP MANY PRINTS ON CREPE ROMAINE. STOP SMARTEST PRINTS
TWO COLOUR. STOP MANY WIDELY SCATTERED FLOWER SPECKS OR DOTS SHOWING
MUCH WHITE OR PALE COLOUR BACKGROUND IN VERY FRESH EFFECT. STOP DOTS
AS CLASSIC AS PLAIN EFFECTS. STOP SILK ORGANDIE SHOWN EVERYWHERE RE-
PLACING CHIFFON. STOP DULL SILKS LOOK SMARTER EVENING. STOP ARE ALSO
CONDUCIVE TO SIMPLER, ALMOST SPORTSLIKE, USES IN DAYTIME DRESSES.

Prints

*Sports
Silks*

*Important
trend toward
dull silks*

*Evening
Silks*

Lingerie

LINGERIE LACES MUCH FINER FOLLOWING INCREASING FASHION FOR VOILE AND
CHIFFON LINGERIE. STOP MALINES NEVER THAN ALENCON. STOP FADED WHITE OR
REAL LACES NEWEST COLOUR. STOP PALE PINK SMART. STOP OCHRE SHADES DY-
ING OUT. STOP MANY STRAIGHT EDGED LACES USED ON FRILLY LINGERIE. STOP
ALSO SLIGHTLY CIRCULAR LACES FOR SHOULDER AND SHORT SLEEVE FRILLS.



BACK INTEREST IMPORTANT FOR EVENING

Left, the harness strap décolletage appears in Mrs. Davis' black satin evening gown. Centre, the necklace décolletage. Evening sees shoulders entirely covered or entirely bare.

Right, the twisted straps of Augustabernard's lace frock emphasize the importance of shoulder treatments with a broadening effect. Pearls reappear in Paris with great chic.

BLACK AND BLACK ASTRAKHAN POPULAR

Below, left, the Baronne de Bechen-Remy wears a fitted and buttoned black cloth coat with a knotted black astrakhan scarf. A veil is worn with her tricorne. Accessories match the costume.

Right, a new type of coat looks like a suit. The skirt is double only in front; the back is plain. The choice of a red beret for a black coat shows the importance of contrasting effects.



MESH BAGS PLAY RETURN ENGAGEMENT

Left, the Comtesse de Breteuil with a gold mesh bag. This and her blond suède gloves, worn short and wrinkled, were the only note of contrast in an all black costume. Gloves and bag point to interesting revivals.

Right, the growing importance of the informal evening costume is demonstrated by this afternoon ensemble worn by a chic Parisienne at a smart evening concert. White ponyskin coat, white jewels, black dress.

PARISCOPE

Paris openings over. The smart Continental—star of the show—enters. Watch her, for in her choices often lie important fashion trends. These sketches illustrate new accessories and significant details of the mode. Informal costumes continue to grow in importance for evening; the coat that resembles a suit appears.

TO CHECK JANUARY 1st VOGUE

Millinery. Page 53. Reboux makes a new version of the "Gigolo" hat. The upward movement in hats is exaggerated by Reboux who tops "Cinq à Sept" with a tuft of crosse. "Emeraude", the hat of green felt and green taupé, follows the current upward swoop of the green-shot feathers.

Page 54. The Florentine hat from J. Suzanne Talbot, worn by the Duchesse d'Ayen, has a tip of pheasant feathers pointing heavenward.

Page 66. Mado's interpretation of the high in the back movement is illustrated at the upper left of the page.

Corduroy is the material used for a Rose Descait model.

A new beret has a prystal feather placed at the side.

Coats and Suits. Page 40. Smart French women appear in these snapshots. Lanvin's beige coat is trimmed with black astrakhan.

Touches of leopard and a leopard muff appear in the costume at the lower left. A light beige coat has silver fox crossed on the chest.

A deep rose velveteen suit of seven-eighths length is from Lelong.

Page 41. British tweeds are very smart in the country. Classic examples are shown in the snapshots on this page.

Page 53. Lanvin's "Moscovite" of violet brown tweed is trimmed with brown astrakhan.

"Satan" is Lanvin's black cloth coat with deep caracal cape collar.

Page 60. A tweed suit that may be worn in town and country.

Junior Miss. Page 62. The growing girl is at her best in tweed. A double-breasted coat in beige and brown has a skirt to match.

Page 63. A brown knit dress has salad green collar and cuffs.

A smart brown suède cloth suit has metal buttons.

Knitted costumes have much chic. Three good examples are illustrated.

Sportswear. Pages 30-31. French versions of the ski suit have been photographed for these pages.

Page 32. A very smart skating costume in black and white has a suède jacket lined with rabbit, velveteen skirt and felt tam.

Page 34. A new pyjama has shorter trousers and a sailor collar.

A handkerchief becomes a blouse to wear with pyjamas.

A shirtwaist golf dress is of striped flannel.

A white ribbed one-piece bathing suit has a brown crocheted edging.

Page 35. Stripes have an important place in the sun. They appear in the red and blue cotton shirts at the upper right. Cotton will be much used on the beach. Note the blue and white checked shorts and pants.

A beach skirt is made of striped towelling.

Plaid is smart—for example, the cotton beach pyjamas at the extreme lower right of this page.

Page 42. Brilliant tops and dark trousers form gay contrast in the ski suits shown in colour on this page.

Page 43. Designed for southern wear is Hélène Yrande's sleeveless dress and jaunty bolero.

"Midget Golf" is a semi-sports dress of light weight beige wool from Jane Régny. A red woollen shift may be slipped on for the beach over a white dress.

Rose Valois' "Quidam" is a smart hat and scarf set designed to give a dash of colour to white costumes.

Shoes. Page 34. A white step-in pump has a stitched brown leather saddle.

Page 35. A new low heeled sandal appears for the south.

Page 60. Brown suède and leather make an excellent walking pump with a Cuban heel.

Ghillie golf shoes are of beige and brown leather.

High cut pumps of brown satin are smart with an informal dinner dress.

Page 61. Open sandals are smart for formal wear. Black suède and leather are combined to make a smart pair of town shoes.

Rhinestone clips are used on high cut satin pumps.

Bags. Page 60. Brown wool makes a smart bag to use with tweeds.

A bag of brown crêpe has an interesting shape.

Page 61. A velvet evening bag has an unusual jewelled fastening.

A black suède afternoon bag is mounted on an interesting frame.

A white satin bag has a crystal clip.

Jewellery. Page 46. A wide cuff bracelet is illustrated with the simple evening gown at the extreme right.

Page 50. A jewelled bill clip carries racing colours.

A cigarette case and lighter given as a present are amusingly marked with the full name and address of the recipient. An amusing bit of nonsense is a jewelled dog whistle.

Page 51. A bride's gift to her bridesmaids is a vanity case marked with an inscription in the bride's own handwriting.

Draperies. Page 48. Plaid curtains are very smart. Red and black taffeta is used for those illustrated.

Fluted organdie not only edges glass curtains but also flounces a chair.

Page 49. Peach and yellow strié taffeta curtains are edged with ball fringe and looped back over peach chiffon glass curtains.

White linen curtains lined with gingham are used in a smart living room. The pictures are framed with gingham and a chair is covered with white duck.

Evening Dresses. Page 36. Patou believes in higher necklines. A little collar is suggested by the twisted neck-line of the white satin evening dress illustrated. A marvelous back has the feeling of a tied scarf in the cut of the material. Pale pink chiffon drapes and covers pale pink satin. A length of the chiffon twists about the neck and hangs over the shoulder of this Patou model.

Page 37. Jackets are shown as an important part of the evening costume. This Mainbocher model of indigo blue crêpe has one that goes to the new seven-eighths length.

The sleeveless jacket ties higher and tighter than ever in Schiaparelli's dress of orange crêpe romà.

A vital part of the chic of Chanel's pale blue crêpe costume is a jacket with three-quarter length sleeves.

Page 46. A loose jacket of flame-coloured velvet achieves bulkiness about the shoulders for a closely moulded gown of black velvet from Molyneux.

Back interest is the ambition of most good evening gowns and Molyneux's flame-coloured chiffon organdie frock achieves it with crisp fulness inserted below the moulded hips and also through a little shoulder cape.

Flame colour—one of the smartest hues for evening—is used in a charmingly simple Lanvin model. The high draped décolletage has interest.

Page 47. It has been some time since paillettes have appeared as a "high fashion."

Page 52. Molyneux has designed a new type of dinner dress which he calls a dinner tea gown. It is of double georgette with sleeves and a train.

Augustabernard's No. 730 makes a versatile dress. With a cape it is quite informal. When this is removed and a large bow added at the front of the décolletage, it becomes sophisticated and formal.

Jeanne Lanvin gives a back décolletage great interest with two lengths of velvet caught at the waistline and falling in loose ends.

Page 60. The dress for two types of occasion is useful and popular. An ankle length frock has a shoulder cape. The formal version appears on page 61.



EXAMPLE OF HOW ONE STORE USED FASHION POINTS

FASHION POINTS—

Quotations from the editorial pages of Vogue. Introduced by "Vogue Says", they may be used to increase the fashion authority of your advertising and displays. The entire contents of Vogue, including these fashion points, are copyrighted 1932 by the Condé Nast Publications, Incorporated.

For the fur buyer:

Vogue says: "The brief fur cape (see page 52) is an ideal evening wrap for Palm Beach and points South."

For the jewellery buyer:

Vogue says: "Bracelets worn in large quantities look new and do things to your costume."

For the drapery buyer:

Vogue says: "Plaid curtains are pets of the moment."

For the dress buyer:

Vogue says: "A two piece dress with two blouses is a god-send to the business woman."

Vogue says: "Even afternoon clothes have gone in for the jacket racket."

For the suit or coat buyer:

Vogue says: "An almost life investment is the long coat with matching skirt."

For the negligée buyer:

Vogue says: "The dinner tea-gown (see page 52) is perfect for dinner in your own house."

PROMOTIONS AT A PROFIT

The News and Fashion Appeal In White Sales

January is the traditional time to promote the sale of linens and lingerie. Here are some fashion points that may help publicity departments to inject more news interest into advertisements and displays.

Lingerie

Bias cut is the major theme in modern underwear.

Nightgowns more than ever resemble dresses.

Lace which matches the pastel colour of the underwear itself is much newer than that which is an écrù note of contrast.

Table Linen

Simple patterns in damask are the smart thing to-day.

In New York and other metropolitan cities where living-dining rooms are so prevalent, suggest new types of linen for this use.

Set tables in the linen department are, of course, an established custom. Make them more interesting with placards explaining the reasons behind the setting. Why the types of linen, silver and china used harmonize. Into what type of dining room the finished table fits and why. Women are eager to be instructed in matters like these.

Bedding

Every bed should have its own wardrobe, just as every table should. Some stores might find it a successful idea to work out bed wardrobes at a price—everything that is needed for a bed, including adequate quantities of sheets, etc., to take care of changes. Such a "wardrobe" available in colour schemes to suit each customer, could be offered at a flat price.

Bath Room

Tell your customers about the new colour schemes in towels. For men's bath rooms, grey towels with black and white monograms, tan towels with monogram in red or in two shades of brown. Similar original uses of colour are seen in more feminine towels—peach with bright blue monogram, for instance.



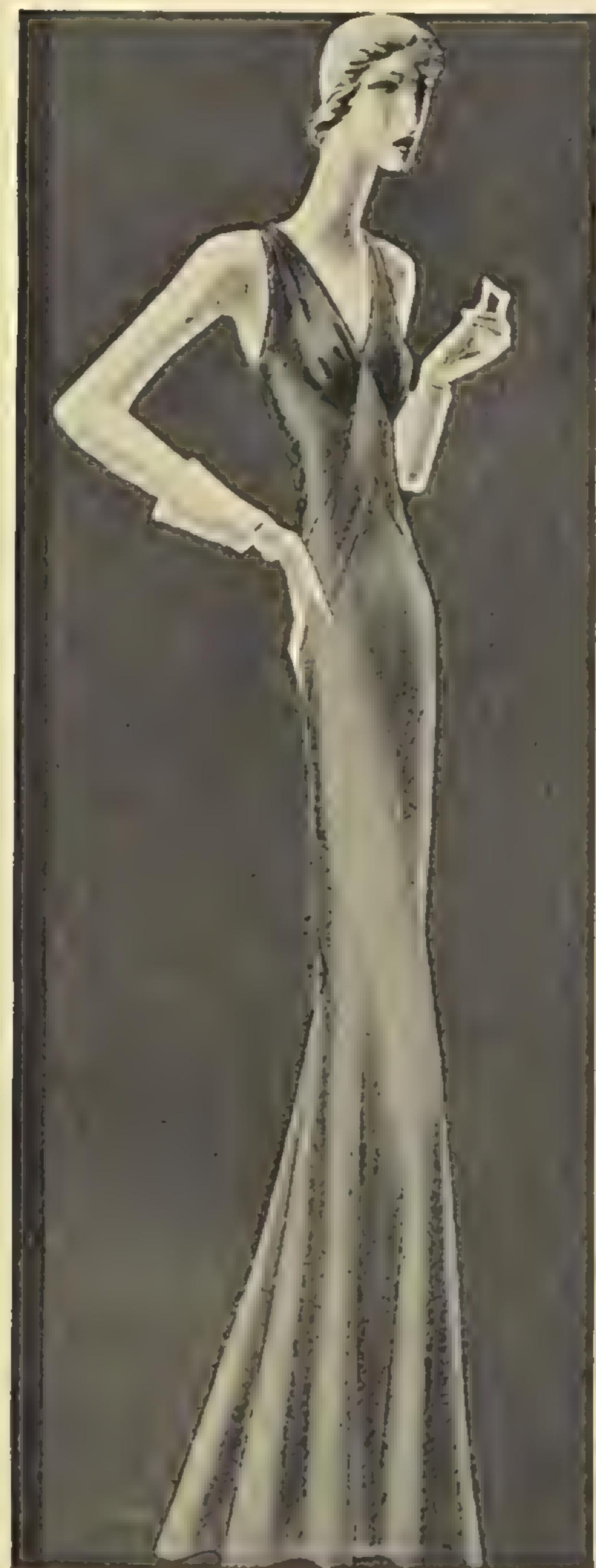
**NEW LATE DATES WILL
RIGHTFULLY BELONG ON
MANY SPRING PROMOTIONS**

In a great many parts of the country the normal winter selling season has been very much retarded by an unnaturally warm fall. Thus the advisability of setting back the rest of the buying schedule so that as much benefit as possible may be realized on winter stocks is something to be considered. Despite the fact that Easter this year falls on March 27th, which is early, the more profitable plan in many stores may be to promote winter clothes as long as sales are possible.

ADVANCE TIPS ON SPRING

The models sketched on these two pages were taken from the September or mid-season collections shown in Paris. Each of the costumes is prophetic of the Spring Mode. They are shown here in advance of their release to your customers. Thus stores have the opportunity to begin to shape their early Spring buying and advertising plans so as to include these important fashion trends about which the public will shortly be reading.

Training departments also can make good use of this material. Some teachers will find it helpful to tear out these pages and post them in the stock rooms of ready-to-wear departments for salespeople to study.



SIX NEW TRENDS ARE ON THE WAY

● **Diagonal Moulding.** The top figure on page VI illustrates this point, which will be important in the evening mode. The model is Lanvin's "Radiola" in flame colour crêpe marocain. Diagonal moulding sweeps from right shoulder to opposite hip and ends in panel drapery at one side.

● **Back Panel Interest.** Shown in the lower left figure on page VI. Back interest goes on but takes new form in the assymetrically draped back panel. The flat drapery of the oval back décolletage is also significant. Mainbocher's "381" in pale orchid crêpe, a newly important colour.

● **Orchid and Heavy Crêpe.** Lower right, page VI. Mainbocher's "430" is important first because of its colour, orchid, and second for its fabric, heavy crêpe. You will note that it is the second of the three models shown on page VI that indicates the return to fashion of this colour which will be smart in a pale, clear tint. The lines, too, should be studied for the manner in which the figure is gripped firmly from hips to bust, which is softly emphasized.

● **Waist Wide, High and Moulded.** Top figure, page VII. This new waistline will be the great feature of the clothes of the coming Spring. Vionnet's coat, "6342", which indicates another important fashion development in its colour also—rose red.

● **The Vogue for Suits — Blond Corduroy.** Lower left, page VII. Both of these fashions are destined for success this Spring. The model is Schiaparelli's "1060" with blouse of matching crêpe. The hat, "Grande Soirée," by Agnès is corduroy also.

● **Bold Colour Combinations.** Schiaparelli's Suit, "1051" on the lower right figure, page VII. Moss-green woollen with a splash of deep salmon colour at the neck. Suit mode again. The Talbot hat, "Renaissance," is in black breitschwartz felt.



FASHION FORMULA FOR THE SHORT FIGURE

THIS IS THE NINTH FORMULA IN THE SERIES. KEEP THEM ON FILE TO HELP SALESPEOPLE.

You can wear a great many things that you think you can't. Even in a world gone a little mad about long-legged ladies, being short is no tragedy. The figures in the fashion drawings may be ten heads high, the mannequins well over six feet, but there is still plenty of Anglo-Saxon admiration left for the small woman.

And if you are small, *be* small. Be a masterpiece in miniature. It is very important that you cultivate a keen sense of proportion. You must try to keep thin. The addition of a single ounce should cause you as much concern as an amendment to the Constitution. Yours is the problem of the miniature painter—to reduce a work of art to a small scale. Carry your head high, your shoulders easily. Avoid cuteness—as you would a contagious disease. And never, never, to your dying day, be guilty of looking like a “baby doll”.

Your one instinctive horror must be fussiness. You must learn to hate it with a deadly hate. Sacrifice—until it hurts. Leave off all extras. Omit, omit, omit. When you're completely dressed and ready to leave your room, go back, look in the mirror, and take off still another accessory.

The coat designers have been kind to you this year. Full-length coats—always your best bet—remain the smartest type for day. Most of them are trimmed with medium-length fur—another point all to the good for you—for long-haired furs are likely to make you look over-burdened. Sealskin, nutria, lapin, and ermine are among the most favoured. You will also find furless coats that are excellent on you—the wooden-soldier type, very military, double-breasted, and buttoned high. You should, however, take care not to exaggerate the width of the shoulders too much.

Your little figure shows off well in the jacket suits of this year, and if you are young, in jackets

that are boleros. In fact, you can't have too many of these little jackets on hand, in wool for sports and in velvet and velveteen for the evening—in gay contrasting colours if you are young, or in soft matching shades if you are a bit older.

The high waist and longer skirt are both blessings in disguise. You want to increase the apparent length of your legs, and both these gestures help. Often, you will find by lifting your belt a half inch higher than your normal waist-line, you will gain more illusion of length. Occasionally, go without a belt altogether. If you are overweight, as well as short, you will be wise never to wear a contrasting or a very wide belt—you'll cut yourself amidships in a deplorable manner.

In an effort to gain height, don't go tottering around on three-inch French heels. Leave your spikes to the evening and, by day, wear the average walking heels. The straight opera pump, even in a walking shoe, is best for the short person. Straps cut the apparent length of your legs.

Little hats and hats with tiny brims that tip over one eye will be enchanting with your small features. The contour of your cranium must be sleek and small. Study your full length vision in the mirror whenever you buy a brimmed hat, and make sure the brim is not too large. Otherwise, you may look a bit swamped.

The fit of your clothes is of tremendous importance. Many a small but beautifully proportioned body passes unnoticed because its clothes are too large. They shouldn't be too tight, of course, but they should be comfortably close-fitting. Don't wear large accessories—large bags or large pieces of jewellery. Choker necklaces are less flattering to a small person than necklaces that hang a little lower.

At night, you must avoid the bustle effects that are cropping up, sweeping trains, gigantic pieces of jewellery, or too low décolletages. But the most talked about silhouette of this season is perfect for you—the moulded sheath. It fits your figure very closely and makes you look tall and slender. Anything moulded smoothly through the body and down to the knees and flowing below seems to add inches, which is an all important point for you.

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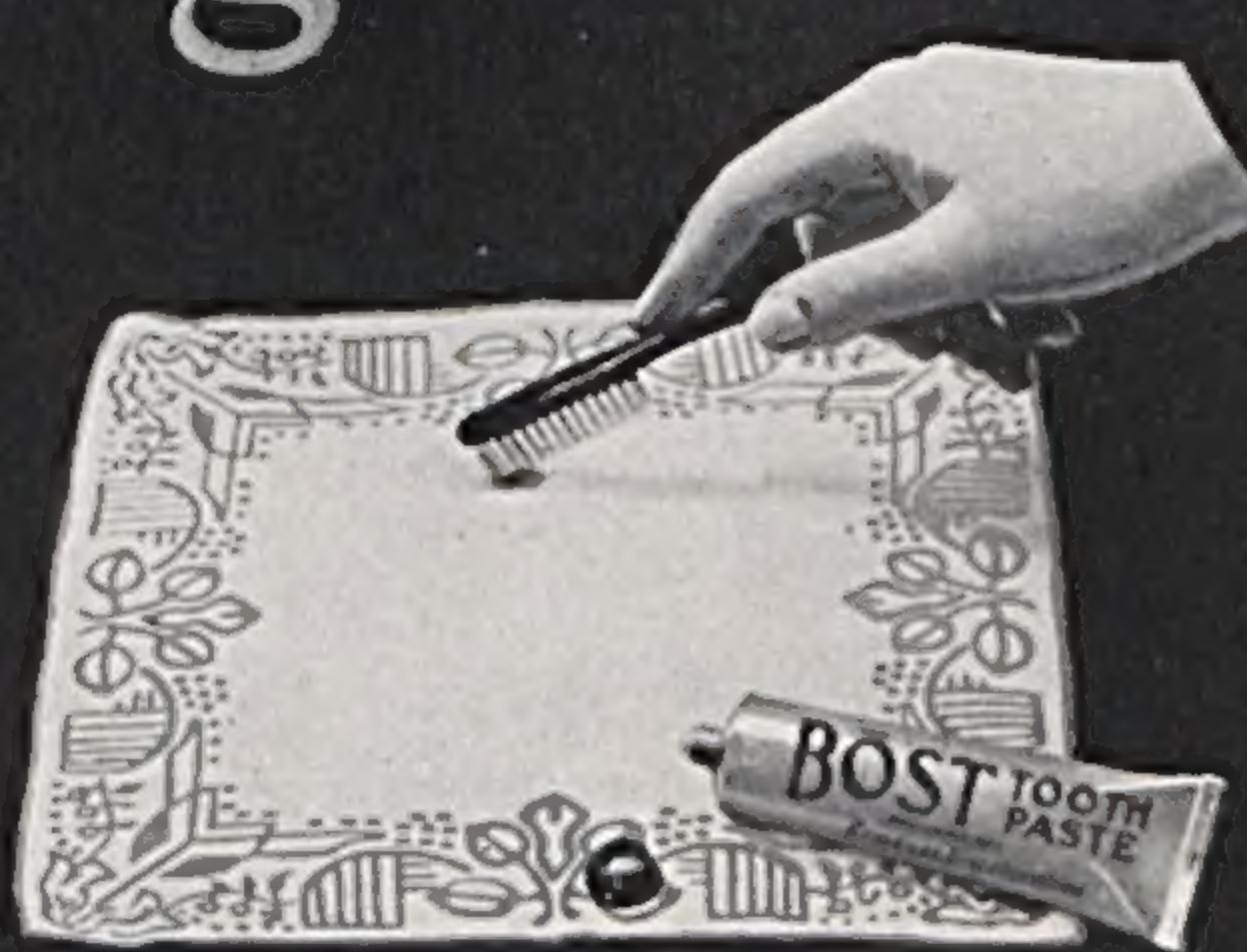
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